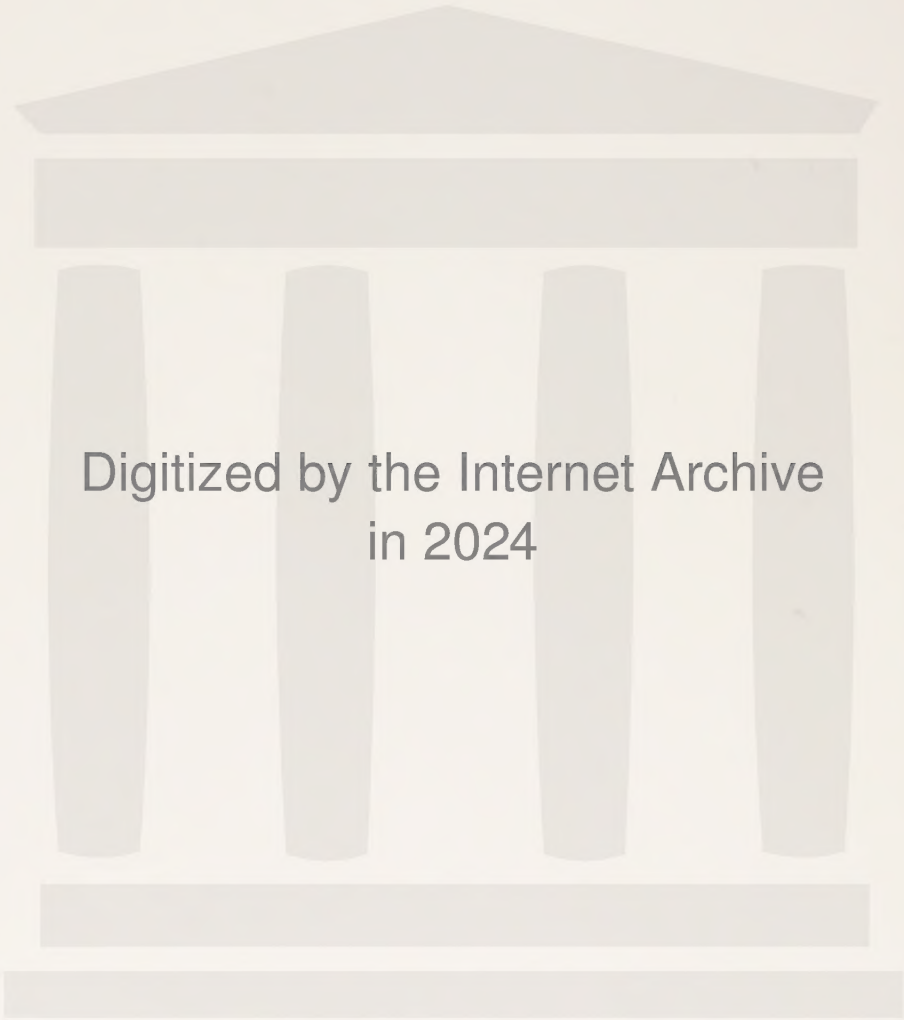
THE HEAVENS DECLARE...

GLORY!

A Christmas Musical by
DENNIS and NAN ALLEN

GENEVOX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THE HEAVENS DECLARE...

GLORY!

Created and Produced by DENNIS and NAN ALLEN

Orchestrated by Dave Williamson

Music Engraving by Allen Tuten, Compute-A-Chart

Companion Products:

Listening CD 4193-16

Listening Cassette 4195-89

Accompaniment CD 4195-46

Accompaniment Cassette 4191-46

(Side A Split-track; Side B Instruments only)

Rehearsal Tracks 4197-10 (One cassette per voice part)

Orchestratation 4187-28

Instrumentation: Violins, Violas, Cellos, String Bass, Trumpets 1, 2, & 3, Trombones 1, 2, & 3, Tuba, French Horns 1, 2, & 3, Flute, Oboe, Clarinet, Harp, Percussion (2 players), Rhythm (Piano, Bass guitar, Drums)

Code 4154-24

GENEVOX

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FOREWORD

Simeon, like many others before him, had anticipated the coming of the Savior. He had listened and watched carefully. Simeon had prepared himself and was ready to greet the Messiah. Can you imagine the excitement and awe that Simeon must have felt as he looked into the face of the Long Awaited One? The excitement, however, probably gave way to urgency. The news of Christ's arrival had to be told!

The Heavens Declare...GLORY! is a look back in time to the birth of Jesus as seen through the eyes of Simeon. We hope to do more than just re-tell the story, however. We want to focus on a more urgent message: be ready for the return of the Savior! Yes, as in Simeon's day, we too, have been promised that He will come.

This Christmas, look back with us and again see Christ's birth. Then, look inward to see if you are prepared for His return. And keep looking up for He will come again!

There's so much to tell...so little time.

Dennis and Nan Allen

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Prologue

(Refer to page 87 for Staging Suggestions)

*SIMEON: There is so much to tell and so little time. So ... be still, my friends. Listen. The Lord is speaking ...

**"The Lord Is in His Holy Temple;" Words Habakkuk 2:20. Music by GEORGE F. ROOT.

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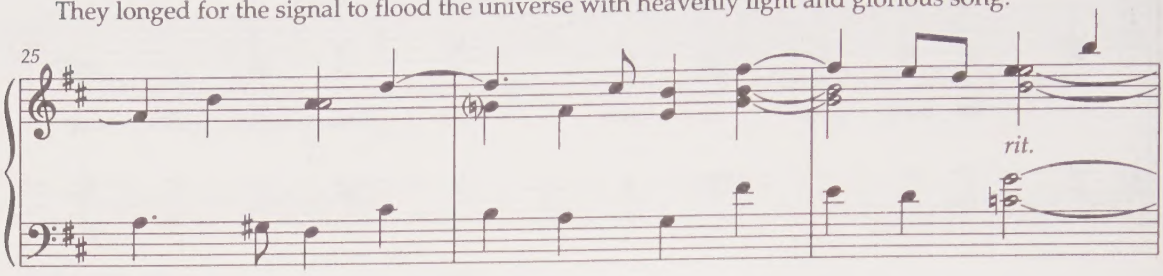
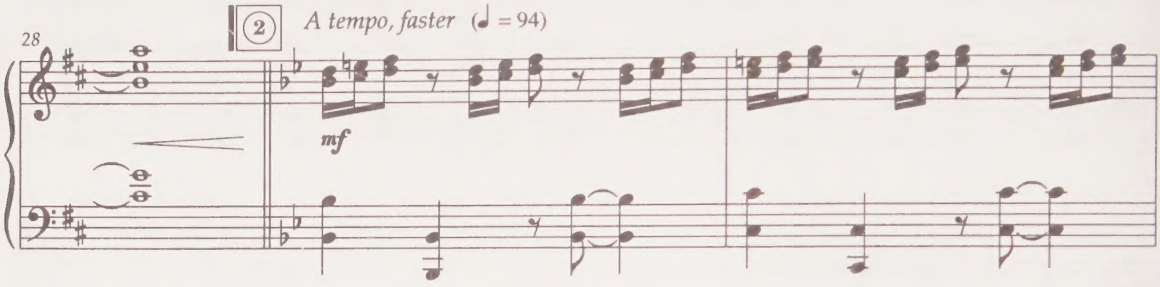
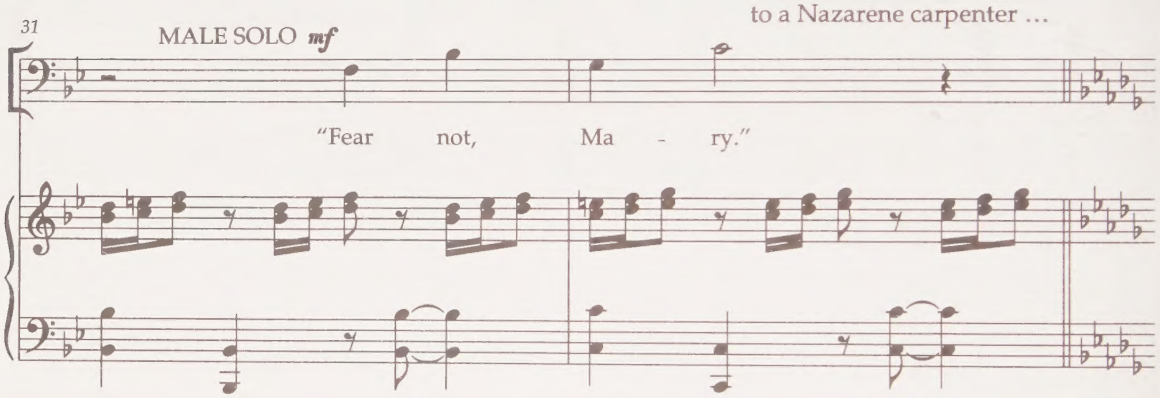
*NARRATOR: Silence. In heaven there was silence. Quietly angels waited … waited for the time when they could descend upon earth to announce the coming of Messiah.

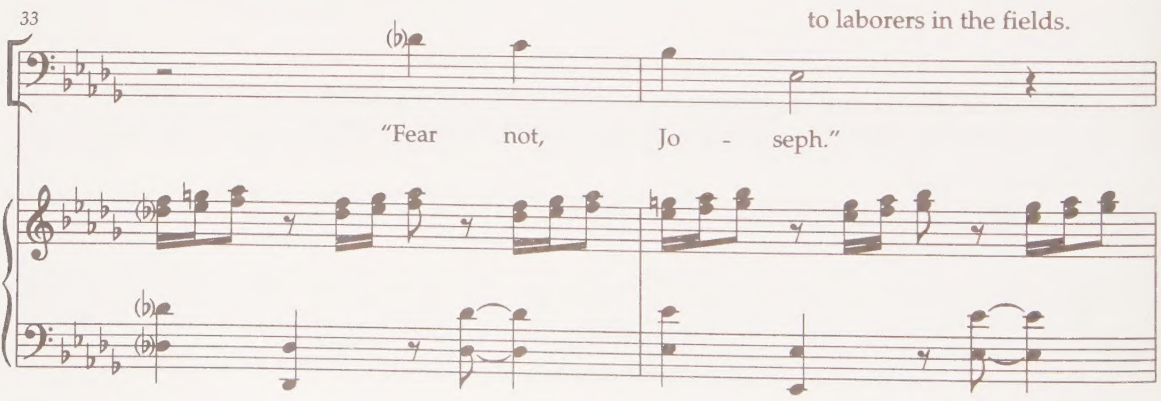
They yearned for the moment when they would escort the King of kings to His earthly throne.
They longed for the signal to flood the universe with heavenly light and glorious song.

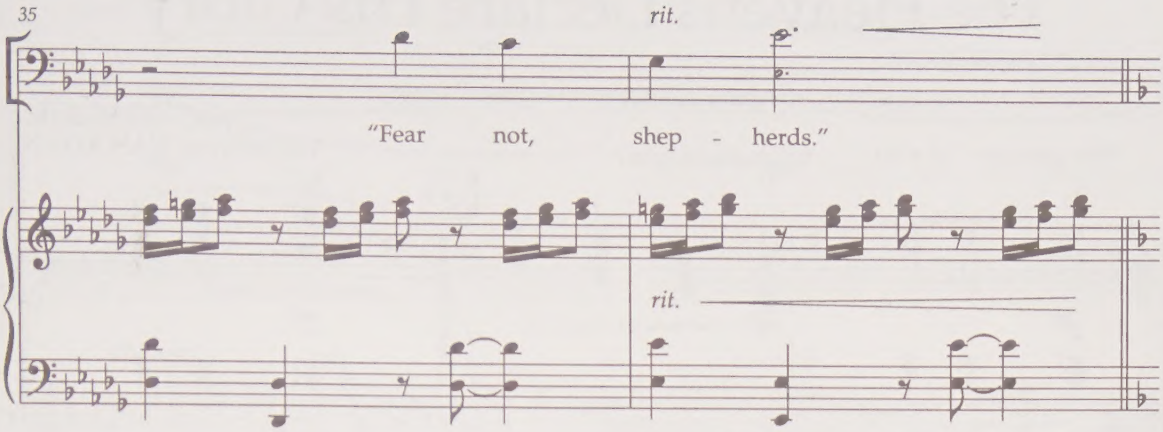


Yet God allowed them only to bring the message in tiny sprinkles, in single visitations …
first, to a young maiden …

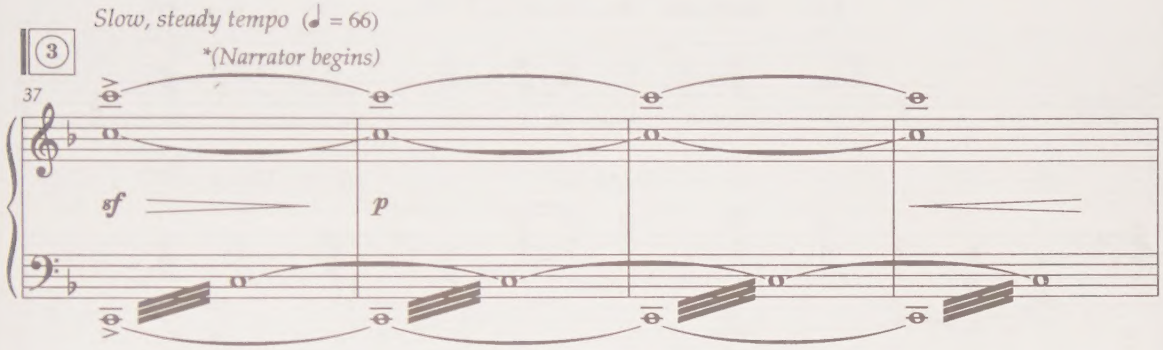








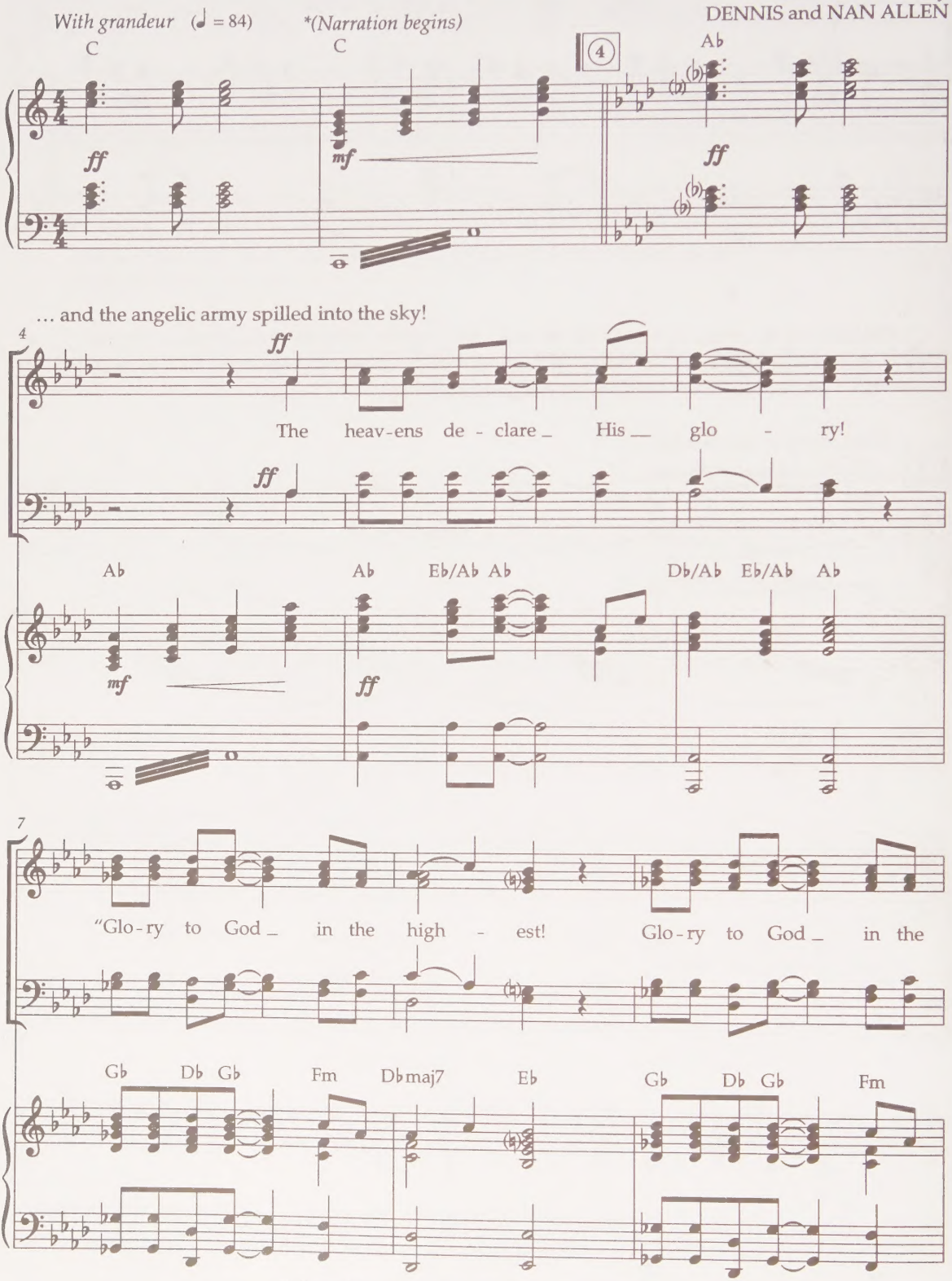
*NARRATOR: Heaven waited for its cue. The angelic army trembled with excitement. Finally, the hand of Almighty God opened to unveil its treasure. And with the pride of an Everlasting Father, He proclaimed:



The Heavens Declare His Glory

*NARRATOR: Suddenly, the gates of heaven were thrown open …

Words and Music by
DENNIS and NAN ALLEN



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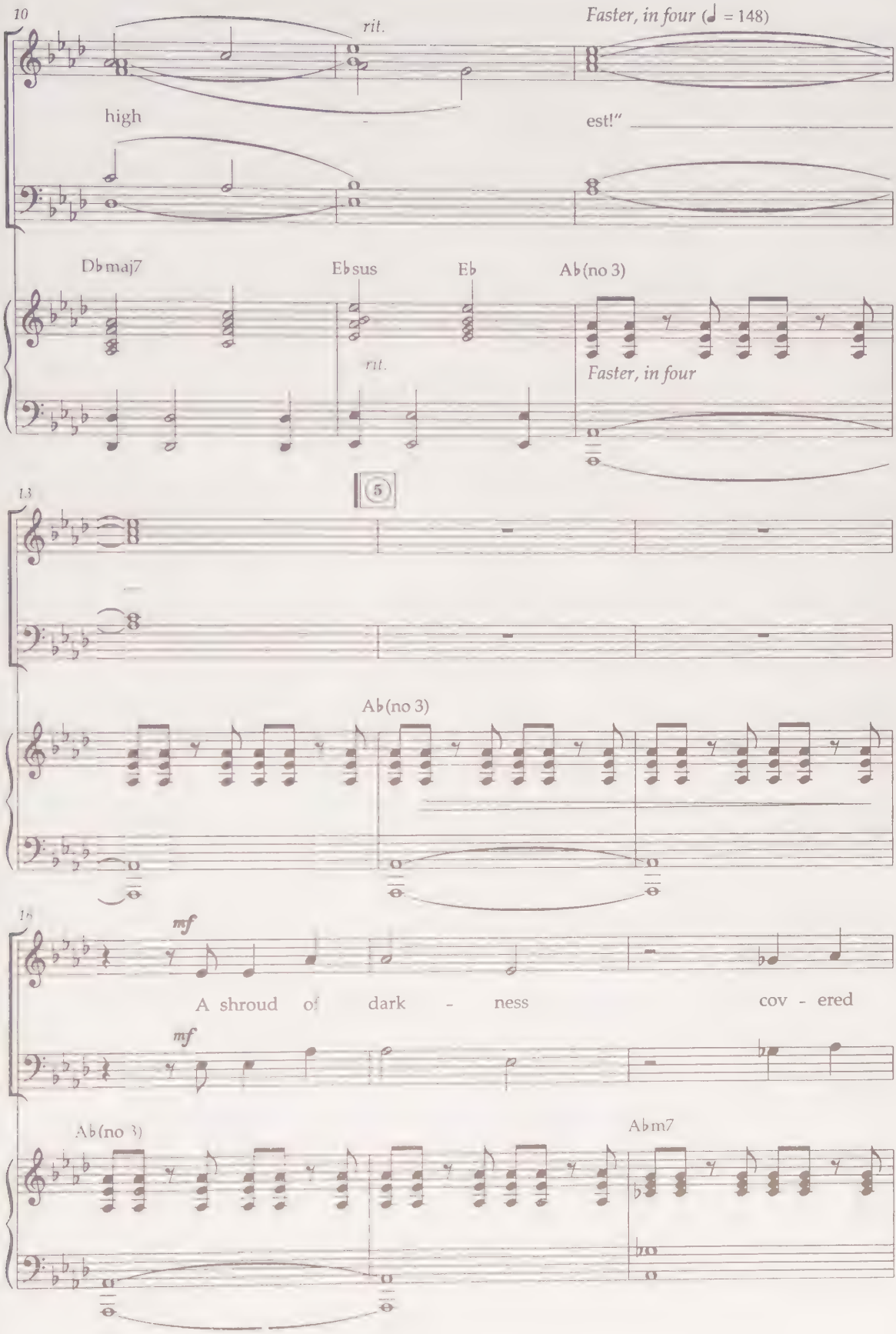
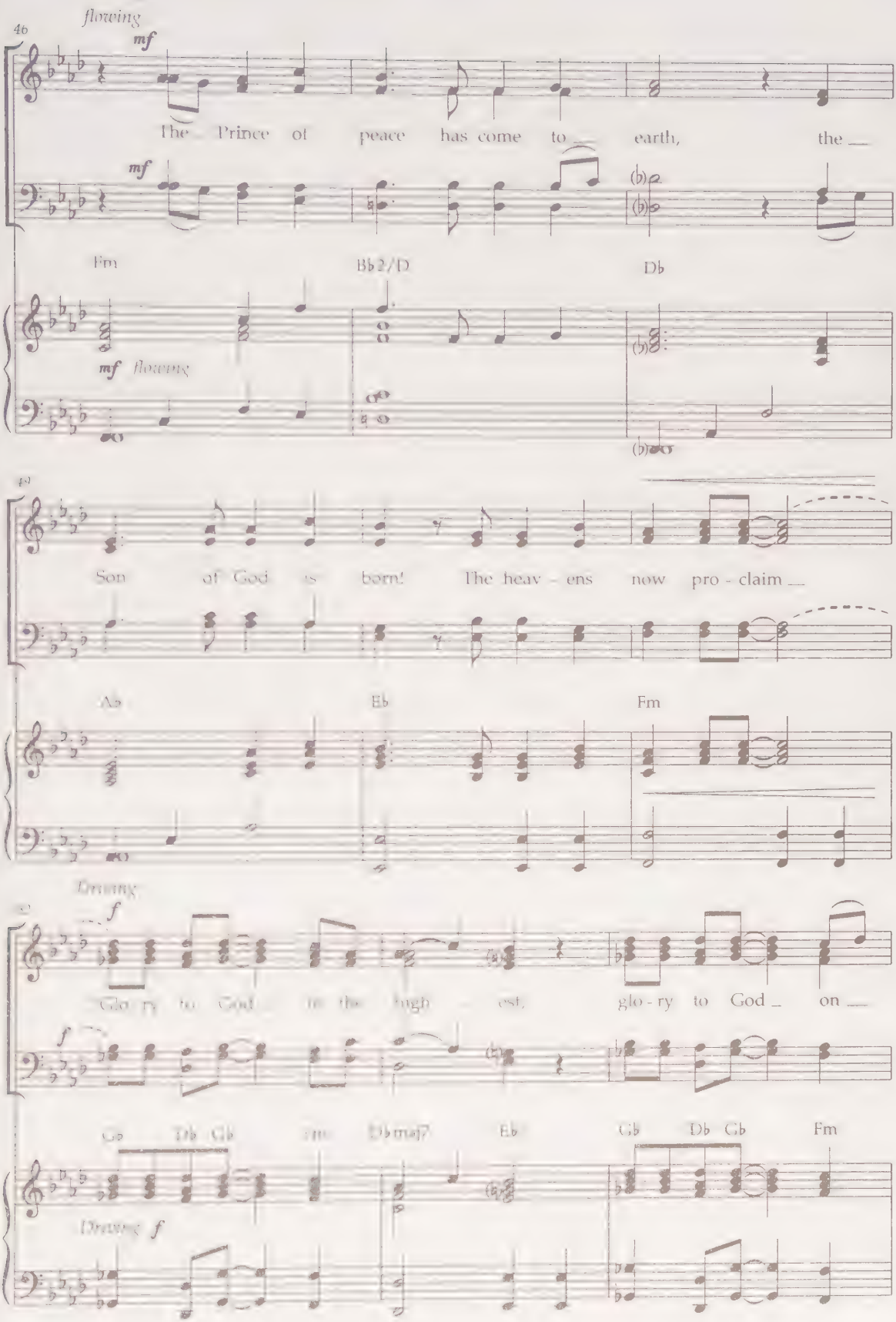
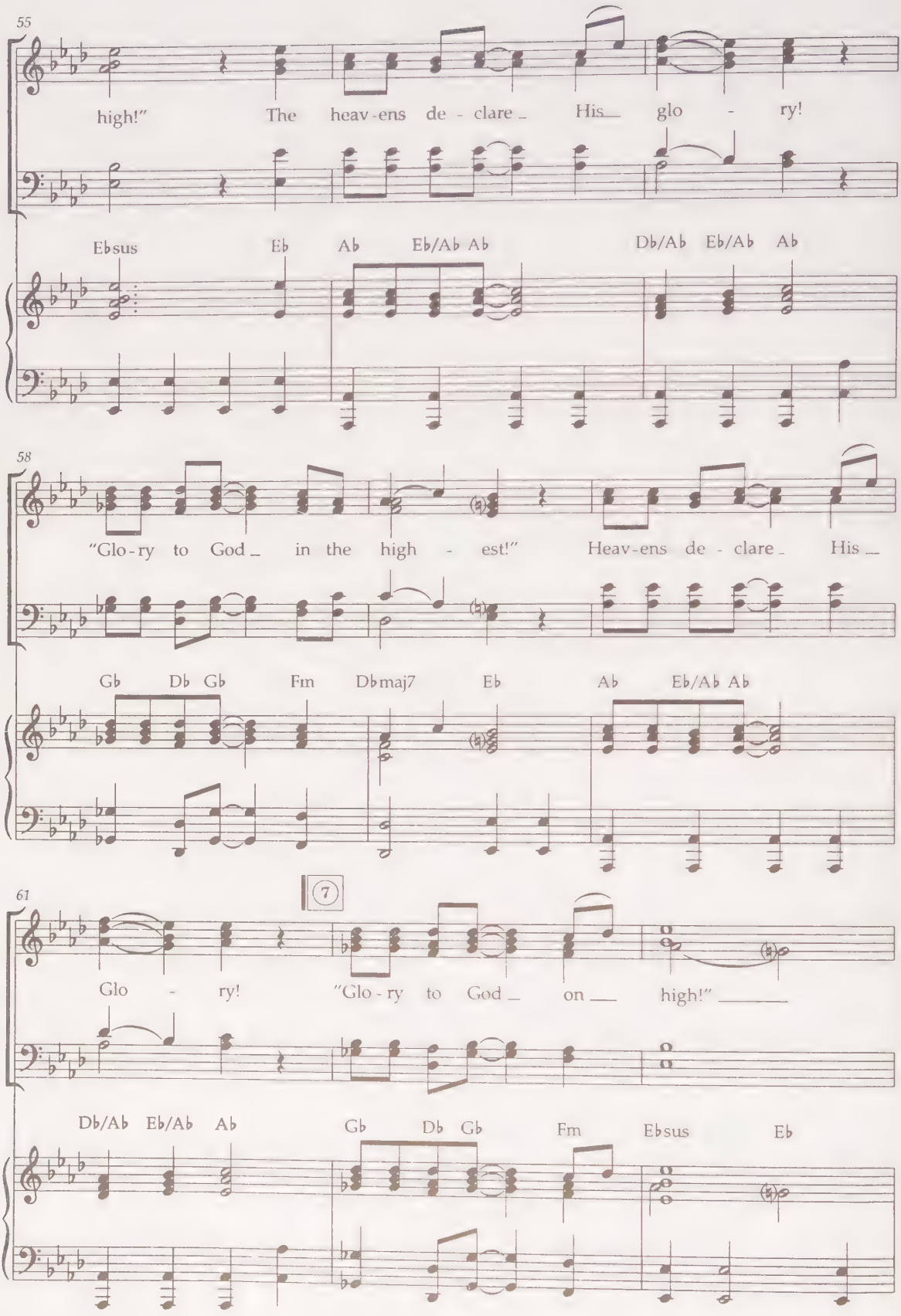

10
rit.
Faster, in four (♩ = 148)
high
est!"
Dbmaj7
Ebsus
Eb
Ab(no 3)
rit.
Faster, in four
13
5
Ab(no 3)
15
mf
A shroud of dark - ness
cov - ered
mf
Ab(no 3)
Abm7

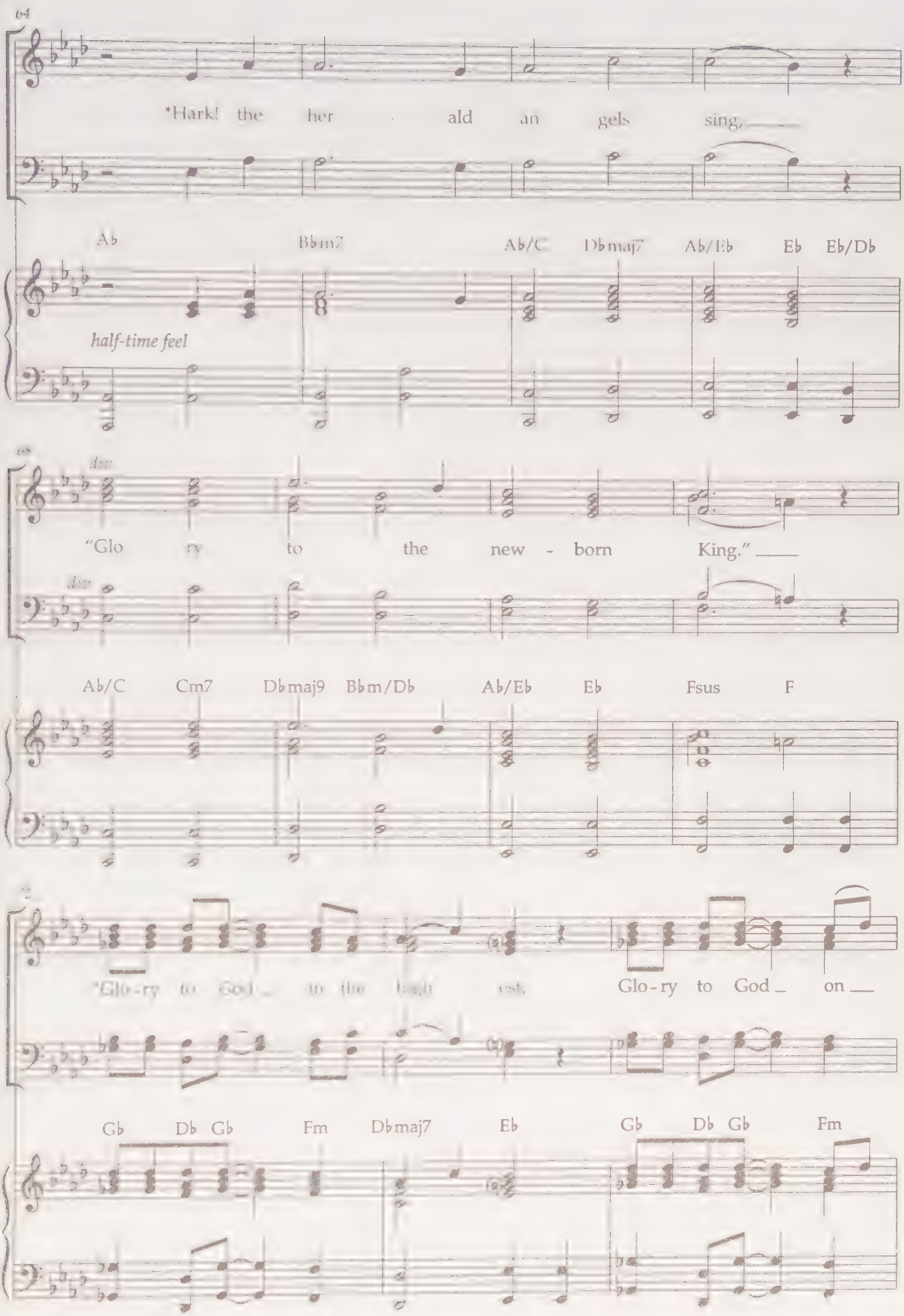
19
all the u - ni - verse,
on - ly
Db/Ab
Ab (no 3)
22
ti - ny points of star - light
lit the sky.
div.
div.
Cb
Db
Eb (no 3)
25
Eb (no 3)

28
Then the heav - y vel - vet drape of mid - night was
Then the
Gb
Db
Ab/Eb
flowing
31
rolled a - way as the earth re-ceived her
Eb
Gb
Db/F
34
6
King, her King!
Ebsus
Eb
Ebsus

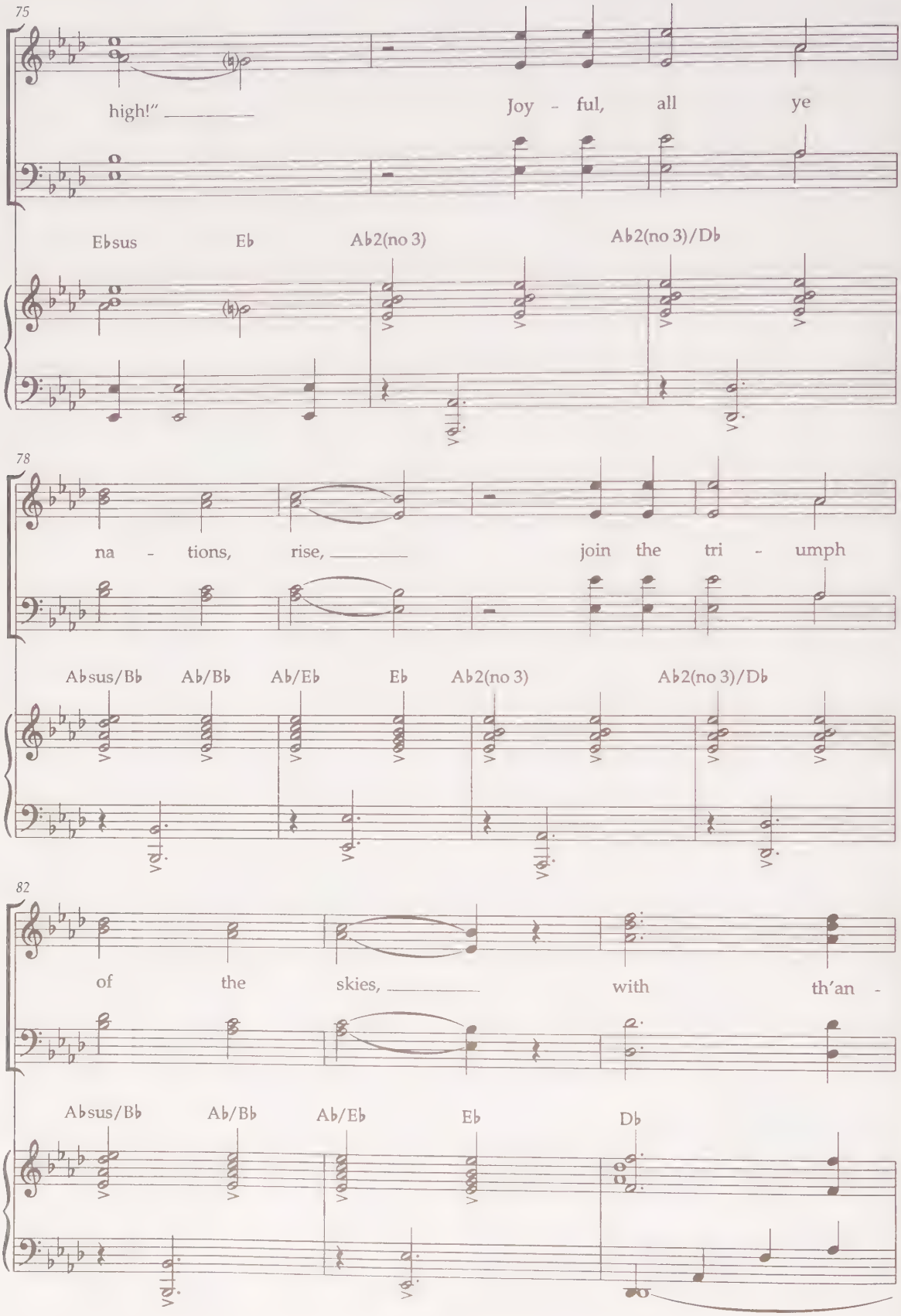
37
f Driving
The heav-ens de - clare His glo - ry!
f
Eb
Ab Eb/Ab Ab
Db/Ab Eb/Ab Ab
f
Driving
40
"Glo-ry to God in the high - est!"
Heav-ens de - clare His
Gb Db Gb
Fm
Dbmaj7
Eb
Ab Eb/Ab Ab
43
Glo - ry!
"Glo-ry to God on high!"
Db/Ab Eb/Ab Ab
Gb Db Gb
Fm
Ebsus
Eb

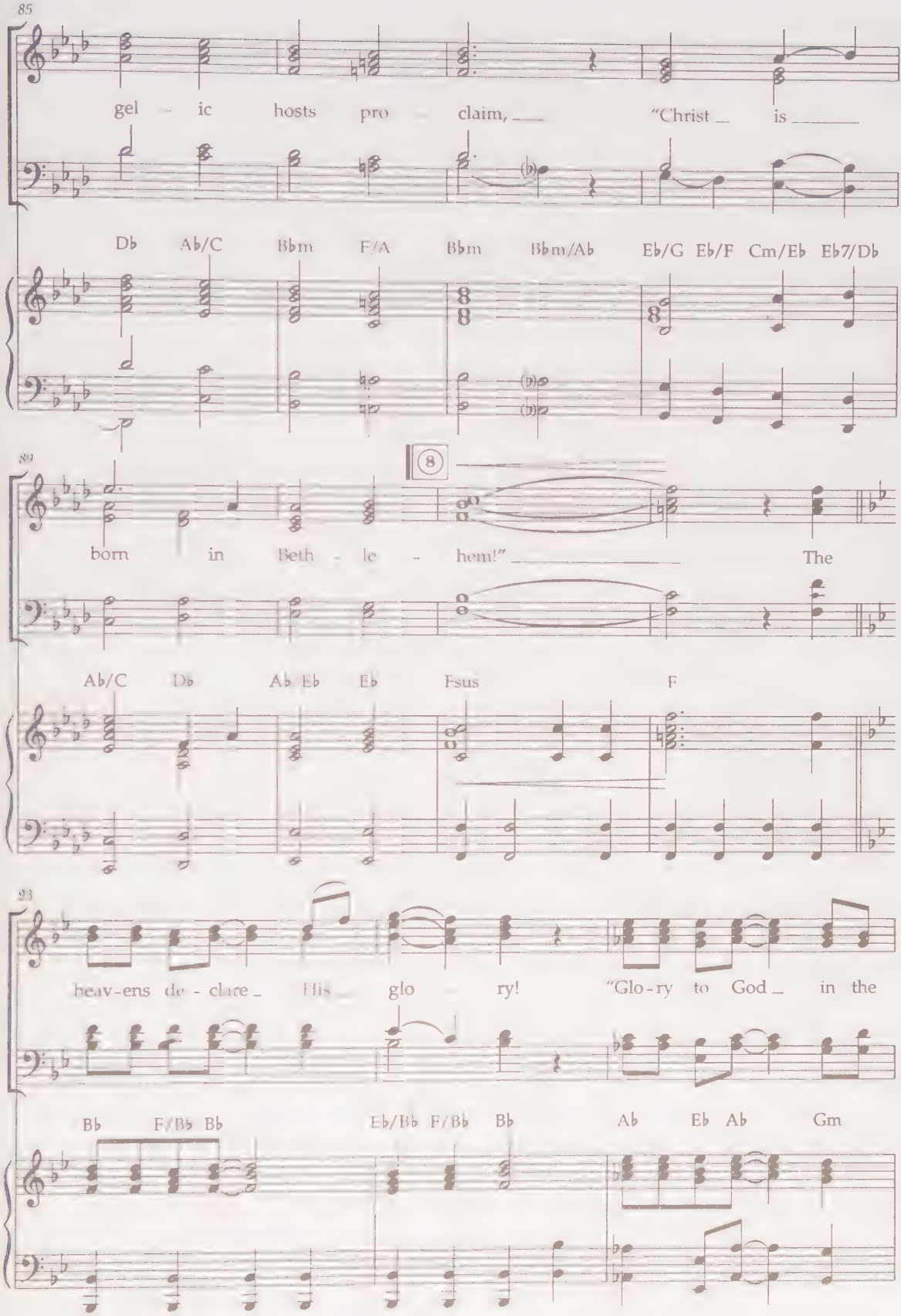

46
flowing
mf
The Prince of peace has come to earth, the
Fm
Bb2/D
Db
mf flowing
Son of God is born! The heav - ens now pro - claim
Ab
Eb
Fm
Driving
f
Glo - ry to God in the high - est, glo - ry to God on
Gb
Db Gb
Db maj7
Eb
Gb
Db Gb
Fm
Driving f

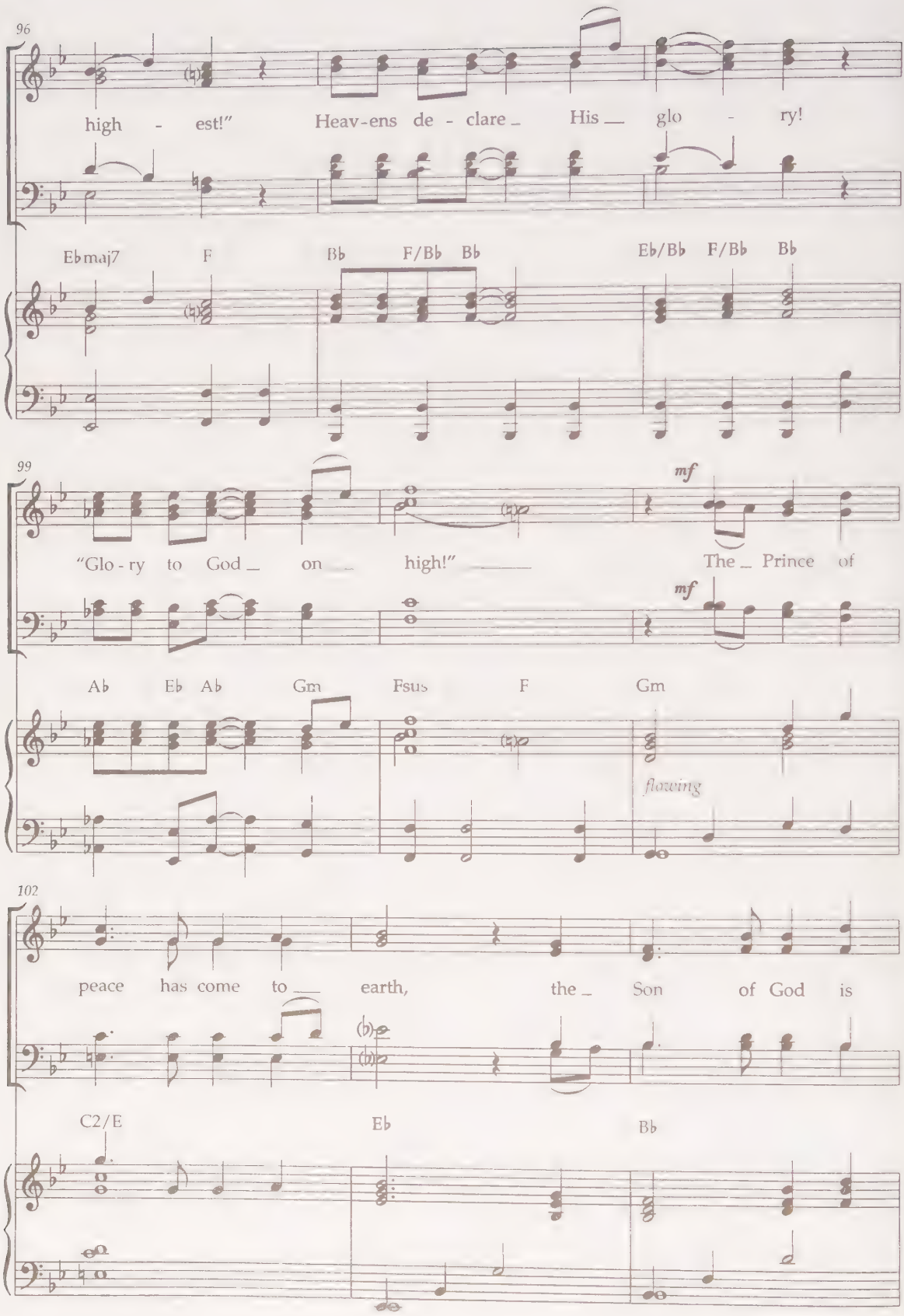

55
high!" The heav-ens de - clare _ His _ glo - ry!
Ebsus Eb Ab Eb/Ab Ab Db/Ab Eb/Ab Ab
58
"Glo-ry to God _ in the high - est!" Heav-ens de - clare _ His _
Gb Db Gb Fm Dbmaj7 Eb Ab Eb/Ab Ab
61
7
Glo - ry! "Glo-ry to God _ on _ high!" _____
Db/Ab Eb/Ab Ab Gb Db Gb Fm Ebsus Eb

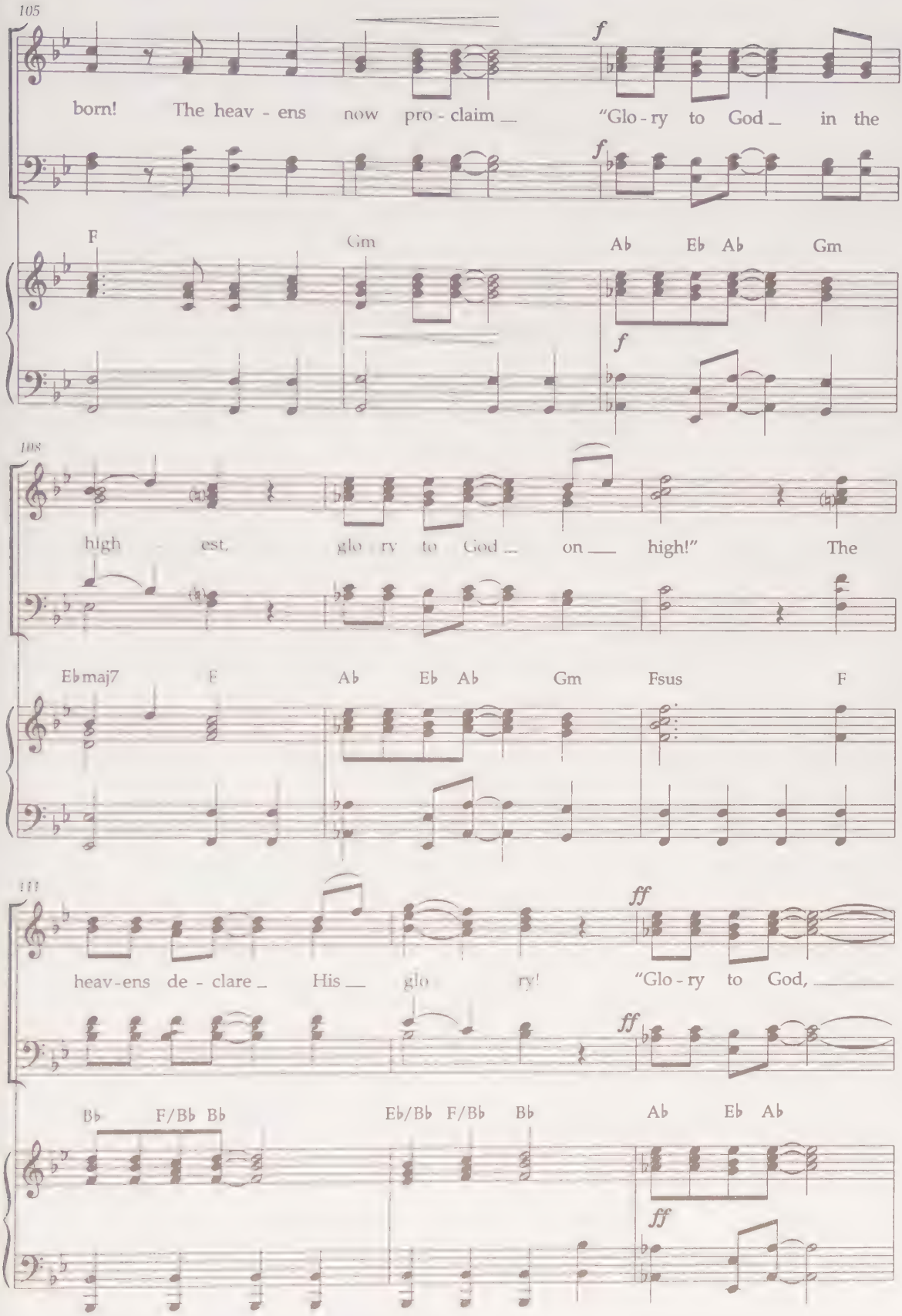


*"Hark! The Herald Angels Sing." Words by CHARLES WESLEY. Music by FELIX MENDELSSOHN


75
high!" _____
Joy - ful, all ye
Ebsus
Eb
Ab2(no 3)
Ab2(no 3)/Db
78
na - tions, rise, _____
join the tri - umph
Absus/Bb
Ab/Bb
Ab/Eb
Eb
Ab2(no 3)
Ab2(no 3)/Db
82
of the skies, _____
with th'an -
Absus/Bb
Ab/Bb
Ab/Eb
Eb
Db


85
gel - ic hosts pro - claim, "Christ is
Db Ab/C Bbm F/A Bbm Bbm/Ab Eb/G Eb/F Cm/Eb Eb7/Db
89
8
born in Beth - le - hem!" The
Ab/C Db Ab Eb Eb Fsus F
93
heav-ens de - clare His glo - ry! "Glo-ry to God in the
Bb F/Bb Bb Eb/Bb F/Bb Bb Ab Eb Ab Gm


96
high - est!" Heav-ens de - clare _ His __ glo - ry!
Ebmaj7 F Bb F/Bb Bb Eb/Bb F/Bb Bb
99
mf
"Glo - ry to God _ on __ high!" The _ Prince of
mf
Ab Eb Ab Gm Fsus F Gm
flowing
102
peace has come to __ earth, the _ Son of God is
C2/E Eb Bb


105
born! The heav - ens now pro - claim _ "Glo - ry to God _ in the
f
F Gm Ab Eb Ab Gm
108
high - est, glo - ry to God _ on _ high!" The
Ebmaj7 F Ab Eb Ab Gm Fsus F
111
heav-ens de - clare _ His _ glo - ry! "Glo - ry to God, _
ff
Bb F/Bb Bb Eb/Bb F/Bb Bb Ab Eb Ab

NARRATOR: The tiny village of Bethlehem was alive with excitement … yet only five miles away, in the capital city of Jerusalem, the people seemed unaware of the whole event. The hillside spectacle had apparently gone unnoticed … except for one remaining piece of evidence … a star that hung constantly in the sky. Perhaps the star did arouse a little curiosity, especially when some shepherds arrived in Jerusalem with stories of an Infant King. But most of the people went about their normal routines.

There were a few, however, some faithful ones, who had also been quietly waiting for Messiah to come. One of them was named … Simeon.

SCENE 1
The Promise

SIMEON: It began a long time ago. As a child, I would go to the temple with my father and listen to the elders speak of the Savior who would come. As a young man, I listened to the priests tell about God's Promised One. I studied the prophecies of Daniel and Isaiah … and I devoured every word. Somehow, I always had this feeling that the Deliverer would come in my lifetime. According to my calculations, it could happen. The prophecies were being fulfilled.

But time passed and I grew old. And with every passing day, I began to wonder if my feelings had been wrong. My days were numbered and still Messiah had not come.

One night I could not sleep at all. There had been restless nights before, yes, but not like this one. My mind and my heart were full.

REBEKAH: *(from offstage)* Simeon. Oh, Simeon.

SIMEON: This is what happened:

(Simeon steps back into set; sits at table.)

REBEKAH: *(from offstage)* Simeon. *(enters)* There you are. Why don't you come to bed?

SIMEON: Rebekah. I hope I didn't wake you, my dear. Please don't trouble yourself about me.

REBEKAH: But you never sleep, Simeon.

SIMEON: Now, now. You're exaggerating, aren't you?

REBEKAH: Just a little, but I'm concerned about your health.

SIMEON: Don't be, Rebekah. I'm fine. Really. You know I've never needed much sleep.

REBEKAH: Yes. I've gotten used to your vigils in the moonlight. But lately, you've slept less than ever. Can I at least fix you something to eat?

SIMEON: No … dear. Really I'm fine.

REBEKAH: It's the Messiah again, isn't it? You're thinking about His coming.

SIMEON: Rebekah, don't you ever wonder about Him … about who He will be … how He will come?

REBEKAH: Oh, yes. As a child, I heard my father and other men talking about it. They, too, thought He would come in their lifetimes. They, too, longed for His coming. But they're gone now, Simeon. And still Messiah has not come. *(yawning)* … still He has not come … *(laying her head on his shoulder)*

SIMEON: Go back to bed, Rebekah. I'll see you in the morning.

REBEKAH: All right. I'll go … *(exits)* Good night …

SIMEON: Sleep well

(Simeon lies down, or puts head on table.)

(music begins)

VOICE: Simeon ... Simeon.

SIMEON: Yes? Who ...

VOICE: Simeon, the time has come.

SIMEON: What? *(standing)* Lord ... is that You?

VOICE: It is I.

SIMEON: How can I serve You?

VOICE: Simeon, you have served Me well.

SIMEON: Master ...

VOICE: Now I tell you that you will not pass from this life until you have seen the Christ.

SIMEON: I don't know what to say. *(bowing)* Lord, your servant hears ... and is most honored.

Enter Now

Words and Music by
DENNIS and NAN ALLEN

*"The First Noel," Traditional English Carol

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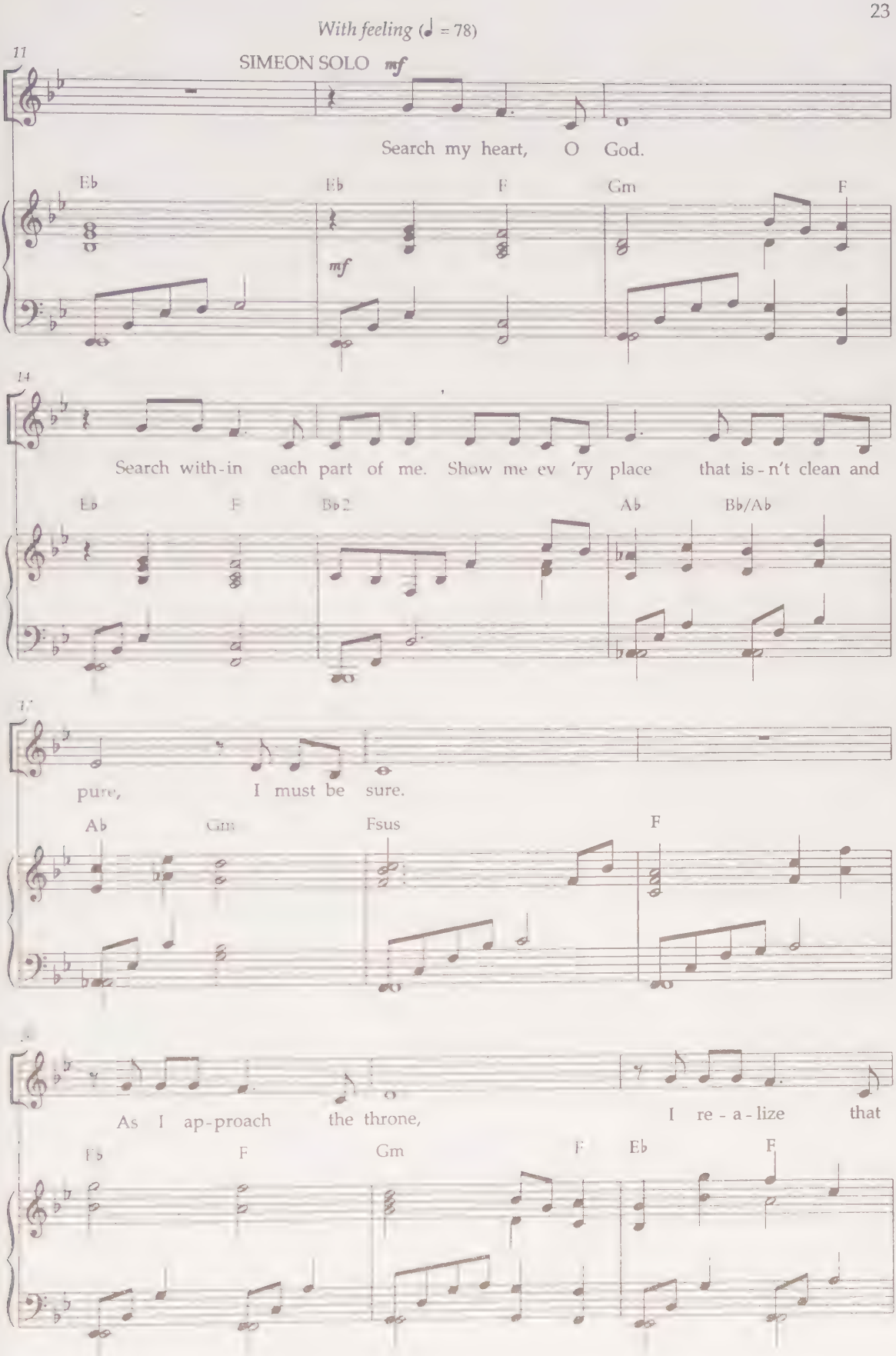
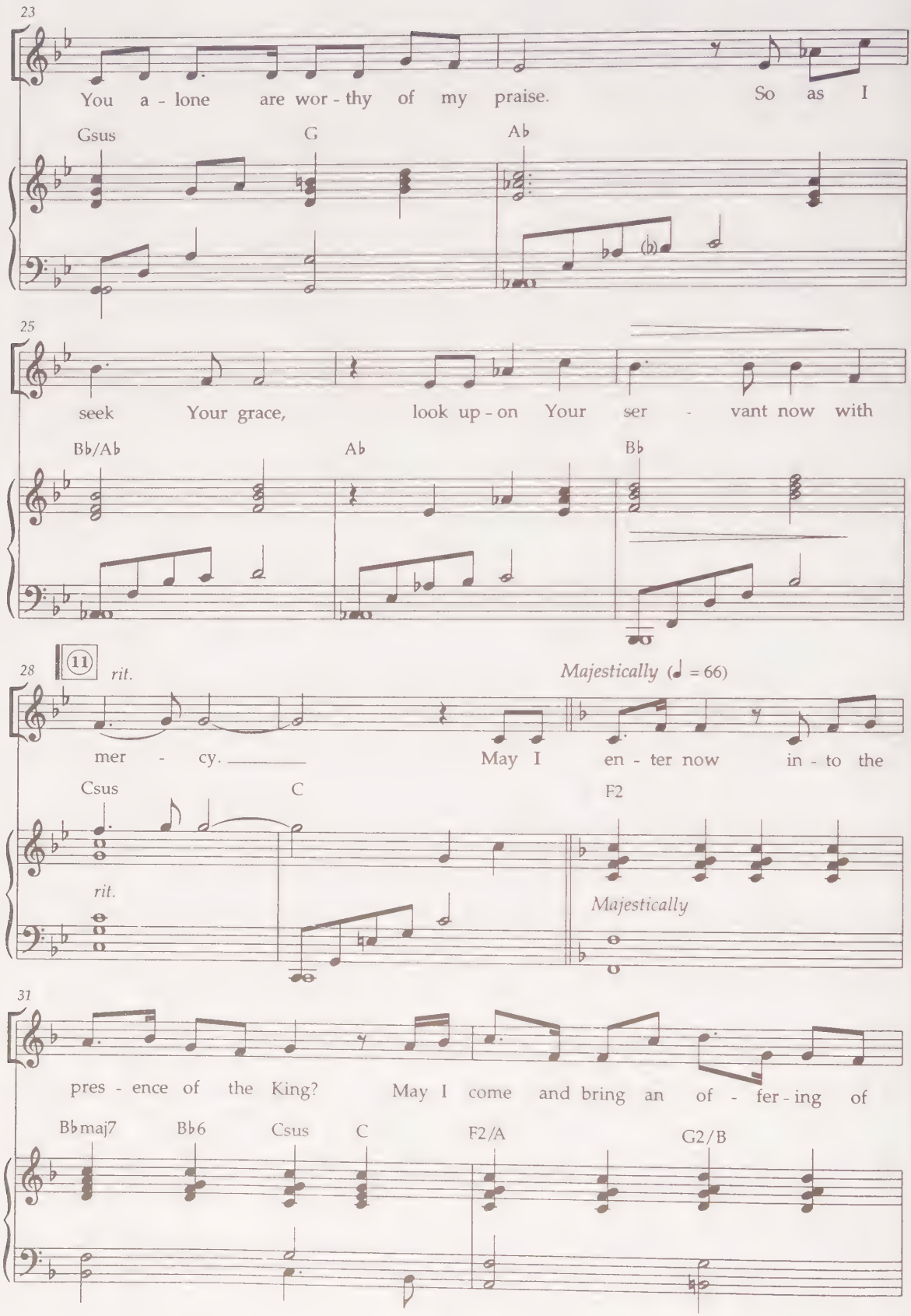
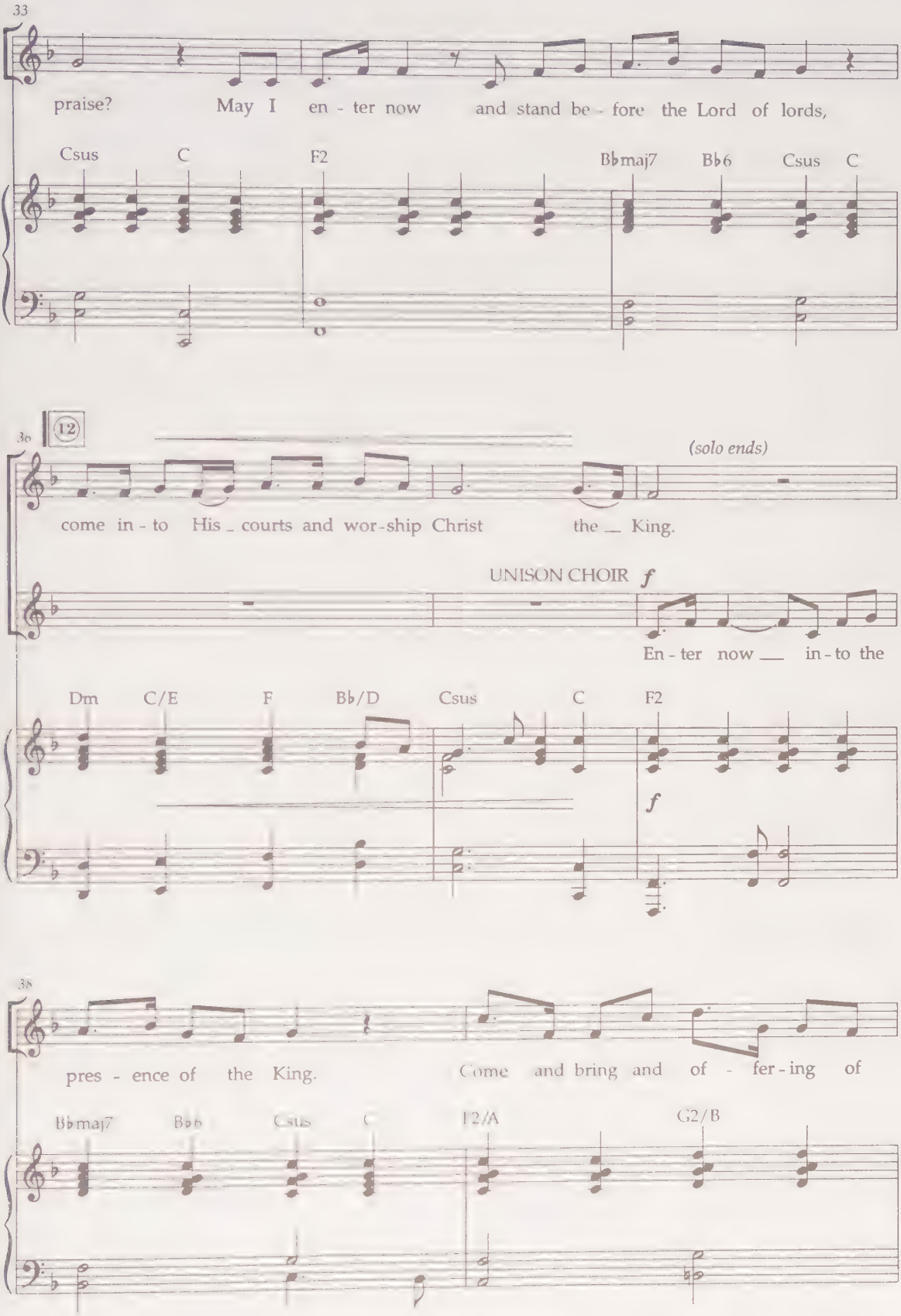
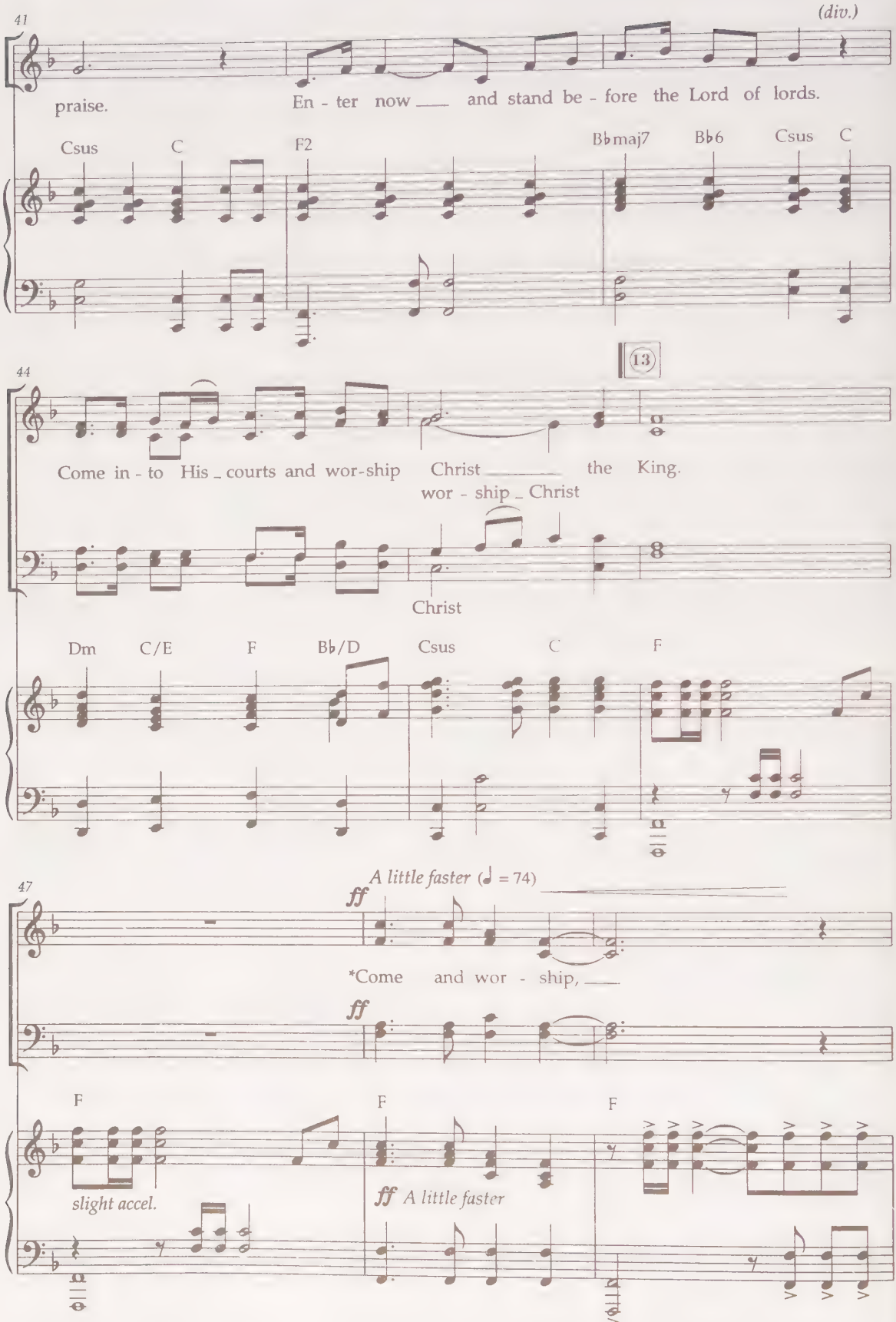
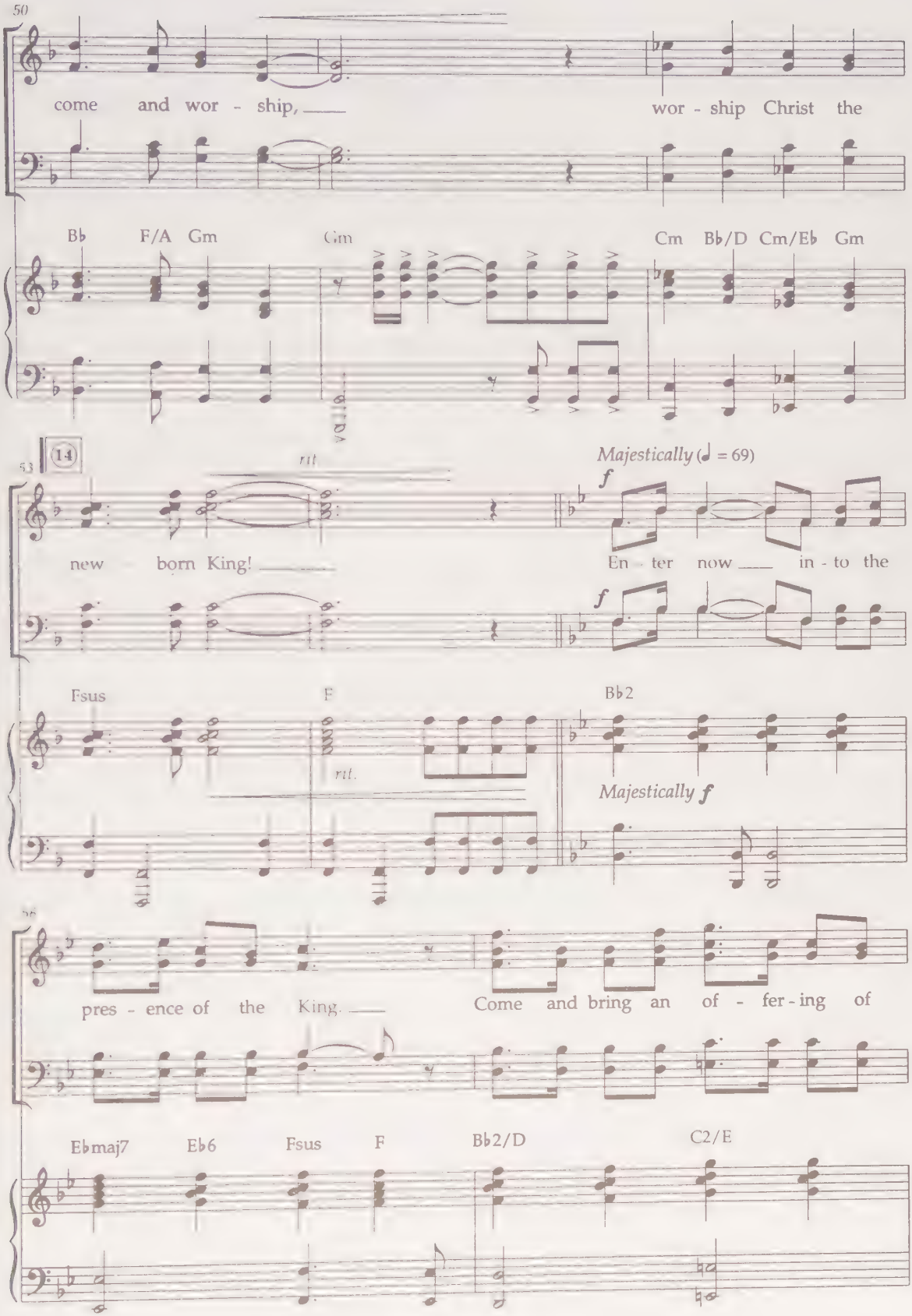

With feeling (♩ = 78)
11
SIMEON SOLO mf
Search my heart, O God.
Eb
Eb
F
Gm
F
mf
14
Search with-in each part of me. Show me ev 'ry place that is-n't clean and
Eb
F
Bb2
Ab
Bb/Ab
17
pure, I must be sure.
Ab
Gm
Fsus
F
As I ap-proach the throne, I re-a-lize that
Eb
F
Gm
F
Eb
F


23
You a - lone are wor - thy of my praise. So as I
Gsus
G
Ab
25
seek Your grace, look up - on Your ser - vant now with
Bb/Ab
Ab
Bb
28
(11)
rit.
Majestically (♩ = 66)
mer - cy. May I en - ter now in - to the
Csus
C
F2
rit.
Majestically
31
pres - ence of the King? May I come and bring an of - fer - ing of
Bbmaj7
Bb6
Csus
C
F2/A
G2/B

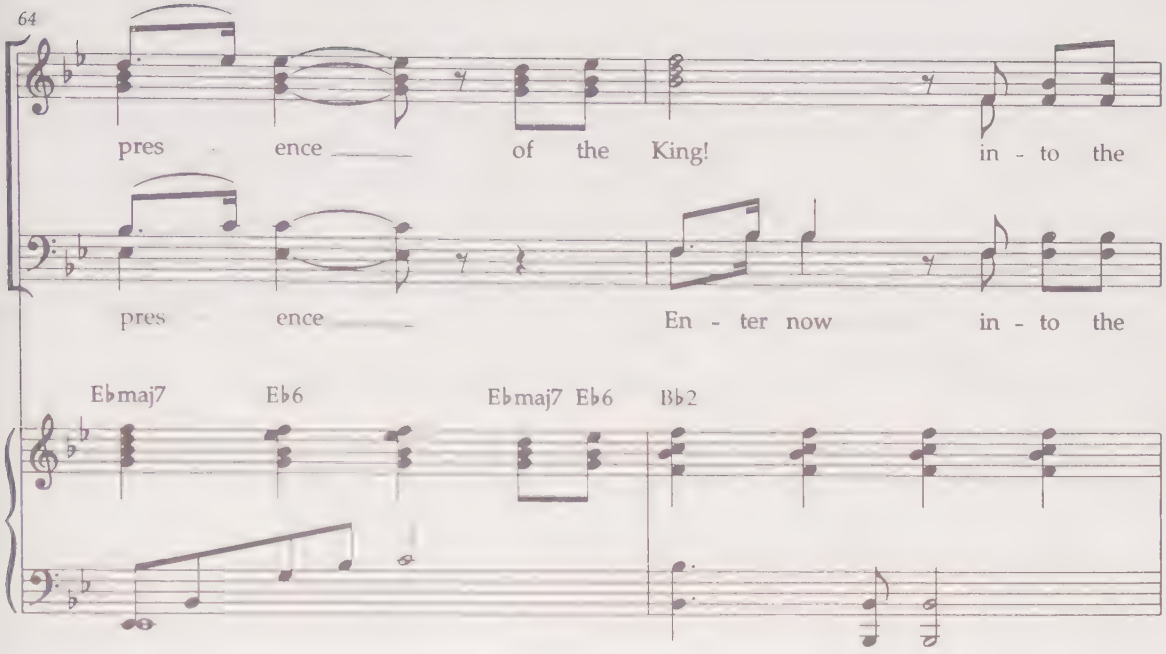

33
praise? May I en - ter now and stand be - fore the Lord of lords,
Csus C F2 B♭maj7 B♭6 Csus C
36
12
(solo ends)
come in - to His _ courts and wor - ship Christ the _ King.
UNISON CHOIR f
En - ter now _ in - to the
Dm C/E F B♭/D Csus C F2
f
38
pres - ence of the King. Come and bring and of - fer - ing of
B♭maj7 B♭6 Csus C F2/A G2/B



*"Angels, from the Realms of Glory;" Words by JAMES MONTGOMERY. Music by HENRY T. SMART.


50
come and wor - ship, ___
wor - ship Christ the
Bb F/A Gm Gm Cm Bb/D Cm/Eb Gm
53
14
rit
new born King! ___
Majestically (♩ = 69)
f
En - ter now ___ in - to the
Fsus F Bb2
rit.
Majestically f
pres - ence of the King. ___
Come and bring an of - fer - ing of
Ebmaj7 Eb6 Fsus F Bb2/D C2/E

58
praise.
En - ter now
and stand be -
Fsus
F
B♭2
60
fore the Lord of lords.
Come in - to His courts and wor - ship
E♭maj7
E♭6
Fsus
F
Gm
F/A
B♭
E♭/G
62
ff
Christ
the King!
in - to the
wor - ship Christ
ff
Christ.
En - ter now
in - to the
Fsus
F
B♭2



(on last chorus, Simeon exits right; lights up on left where Eli, Woman #1, and #2, and others are gathering in "temple".)

NARRATOR: And Simeon was led by the Spirit of God to the temple in Jerusalem. There he waited. There he watched … for the King of kings.

SCENE 2
The Skeptics

(Women are standing in temple talking to each other)

WOMAN #1: *(pointing offstage left)* Look, here comes Simeon. What a fanatic!

WOMAN #2: He spends every waking hour talking about a Deliverer who hasn't even shown His face yet.

WOMAN #1: I've heard his wife, Rebekah, say that he hardly sleeps at night.

WOMAN #2: That is **very** strange!

WOMAN #1: Shhhh … here he comes.

(Enter Simeon.)

SIMEON: *(to the women)* Good day to you, ladies …

WOMAN #1: And to you, sir.

(women move to center, whispering to each other.)

(Eli crosses to Simeon.)

ELI: Ah … Simeon, my friend. How are you?

SIMEON: Oh … Eli … I am fine …

ELI: And your dear wife, Rebekah?

SIMEON: She is well. Thank you.

ELI: Simeon?

SIMEON: Yes…

ELI: I am curious. I've heard you talk often with the elders about the Consolation of Israel.

SIMEON: Oh, yes … Messiah!

ELI: You say that you believe He will come soon.

SIMEON: Very soon, Eli. Sooner that even I had dreamed. Let me tell you about …

ELI: *(interrupting)* So you believe the rumors?

SIMEON: Rumors?

ELI: The stories of the shepherds from Bethlehem. They say they have seen a Baby boy who **is** … the Messiah. Do you believe it?

SIMEON: This I believe … that I will see Him.

ELI: Why should I believe that Messiah will come now … during my lifetime? There have been many men before me and there are men yet to come. Why should I be so privileged to see Him?

SIMEON: What makes you think that you will see Him at His coming, Eli?

ELI: I have eyes, Simeon. If He comes, I will see Him.

SIMEON: Perhaps.

ELI: What is that supposed to mean? Are you saying that you believe that Messiah will come soon, yet I will not see Him?

SIMEON: I did not say that, Eli. I only said that I will see Him.

ELI: And how do you know that?

SIMEON: I heard it from the lips of heaven.

(music begins)

ELI: *(skeptically)* Oh? You had a vision?

SIMEON: More like a … voice.

ELI: *(cynically)* Oh, that's different.

SIMEON: Eli, many will see, yet not all will comprehend.

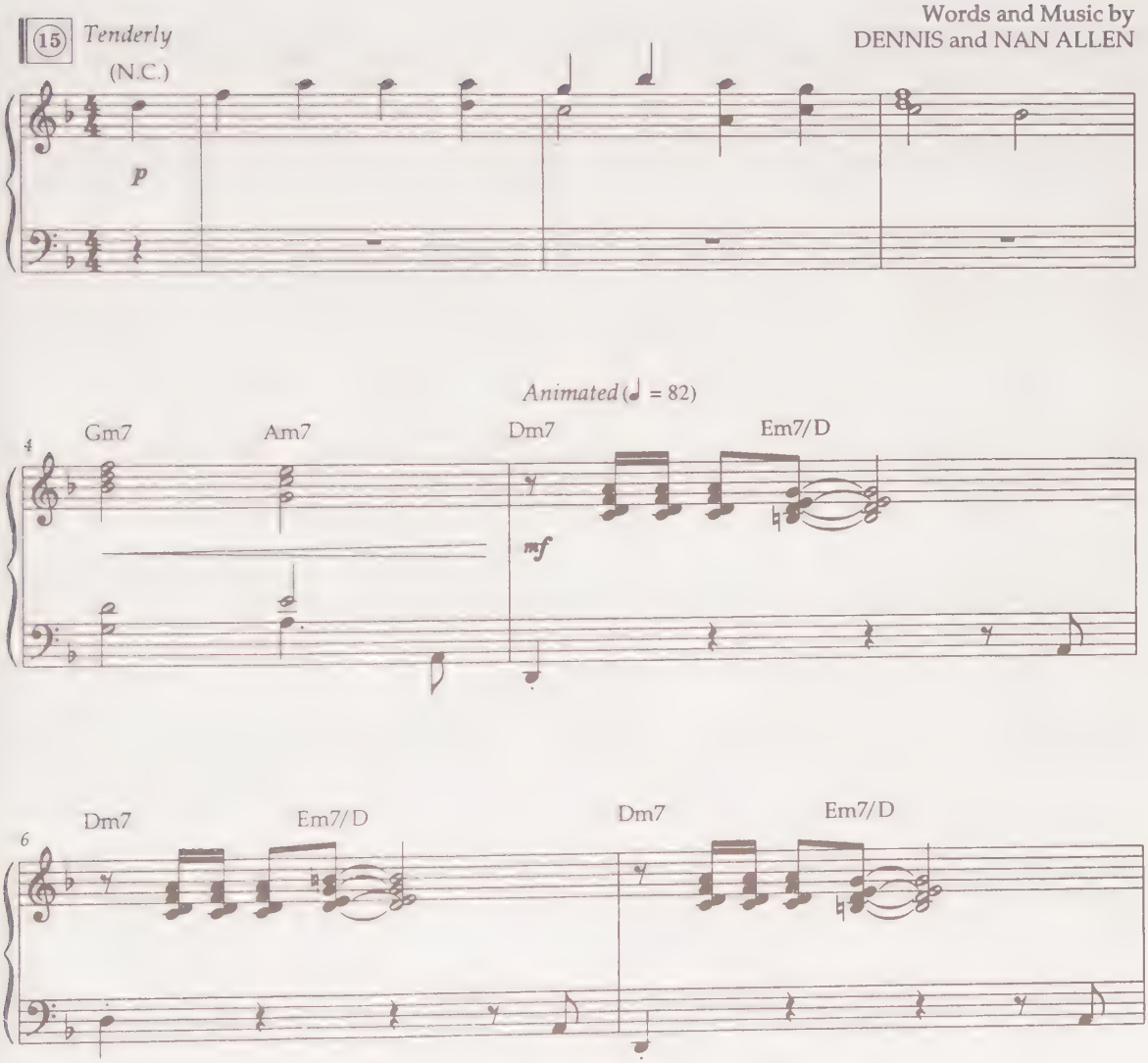
ELI: And to think … I once thought you were so wise, Simeon.

SIMEON: Good day, Eli.

(Simeon exits, Woman #1 and Woman #2 cross to Eli.)

What Would You Say?

Words and Music by
DENNIS and NAN ALLEN



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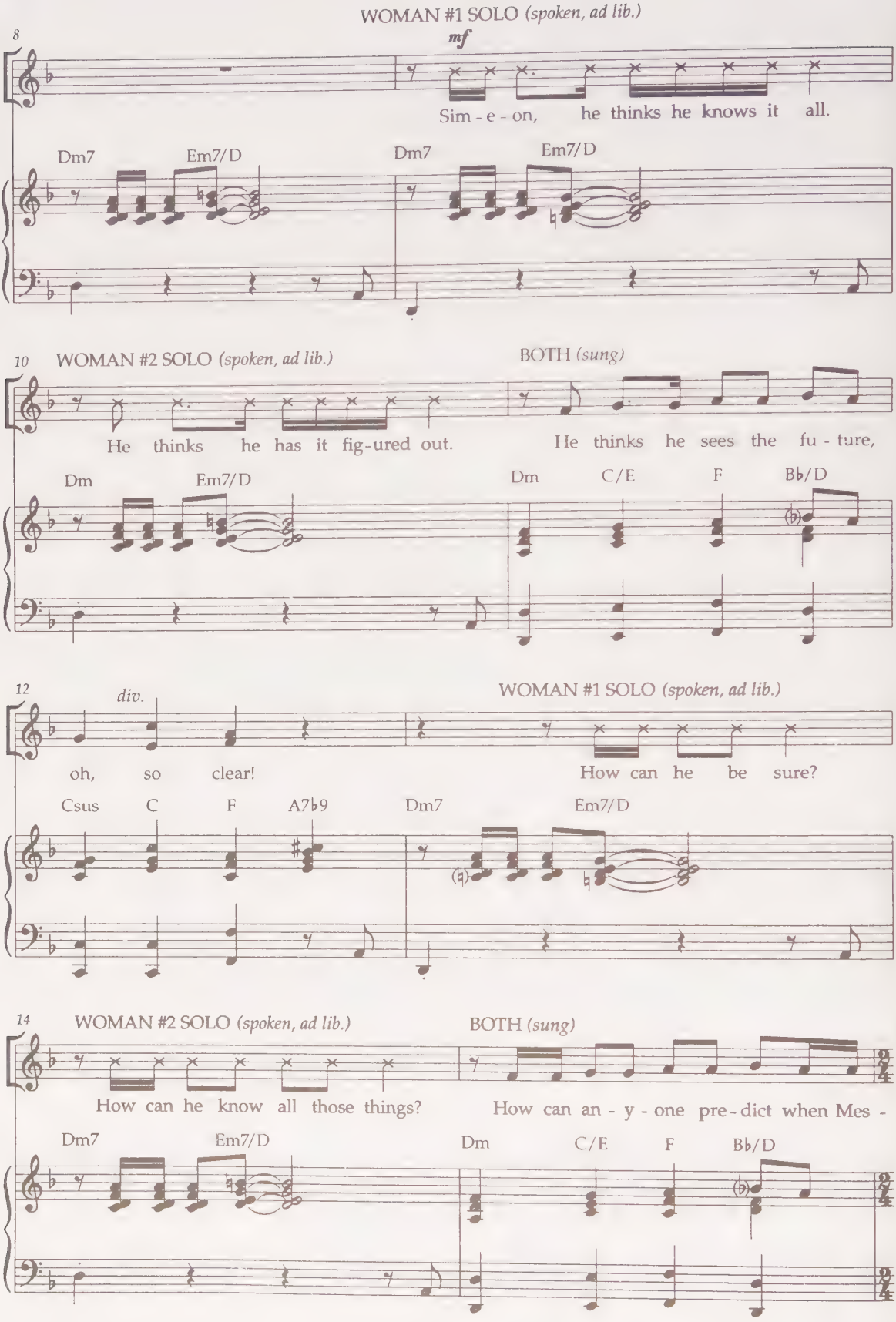
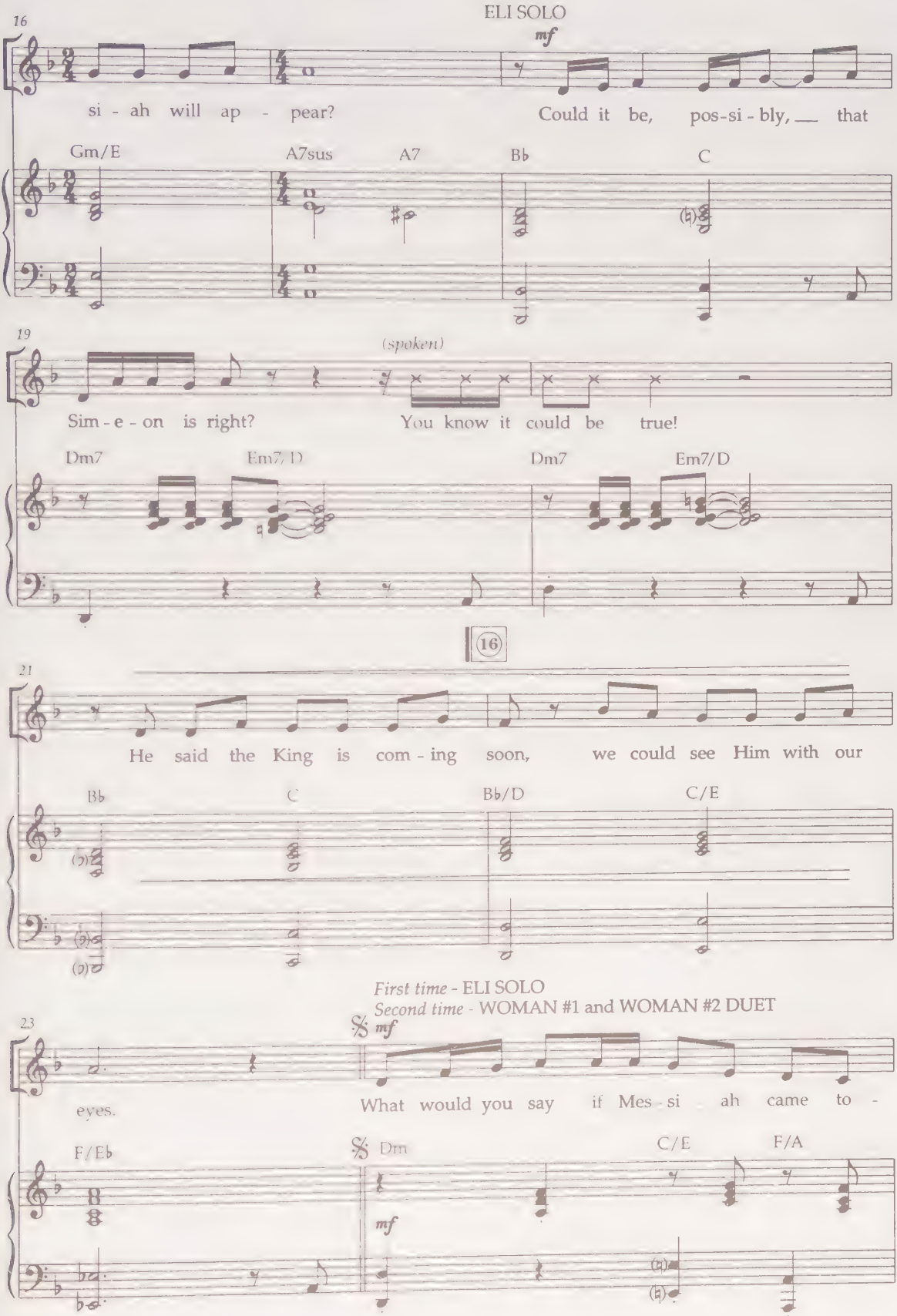
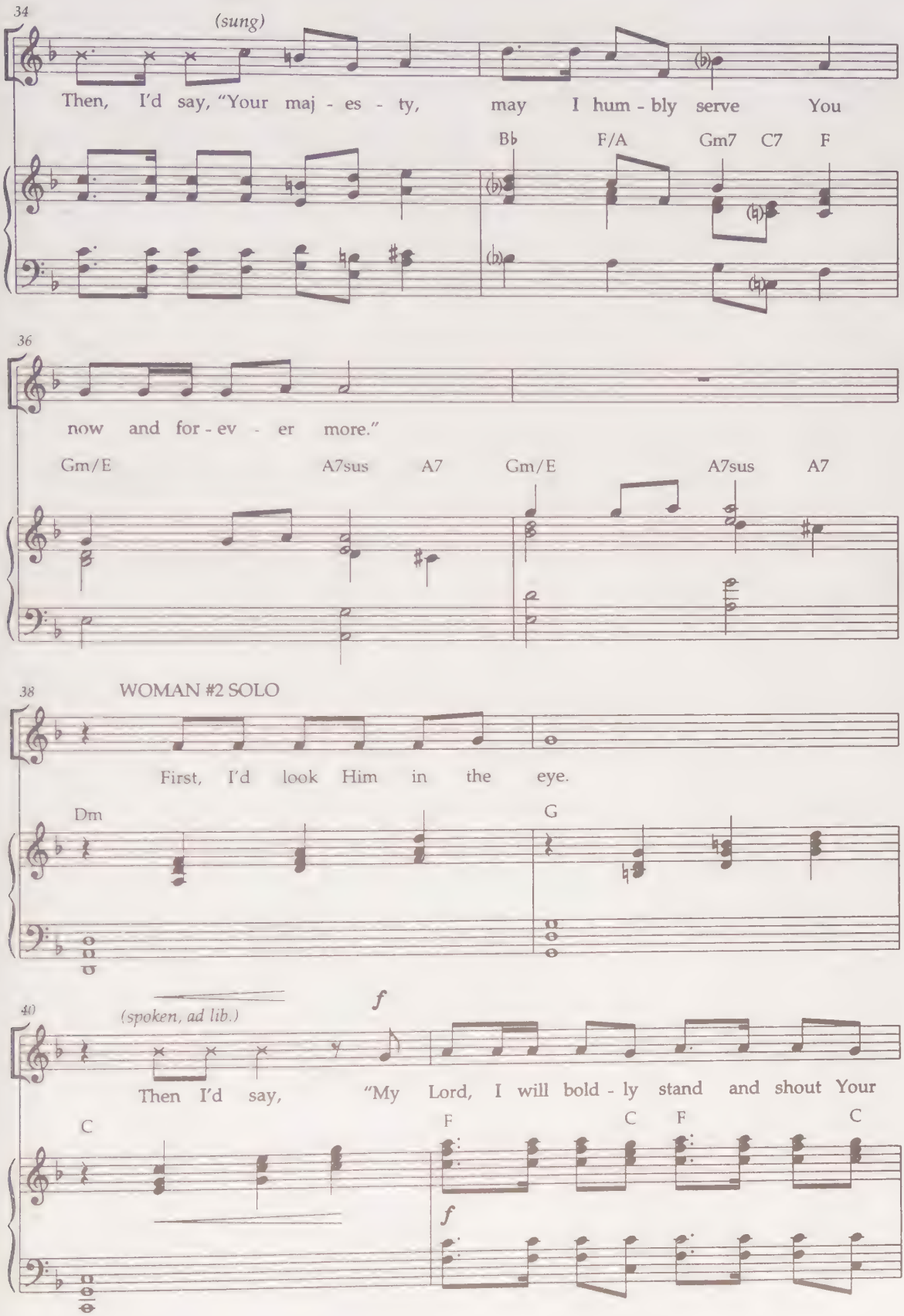
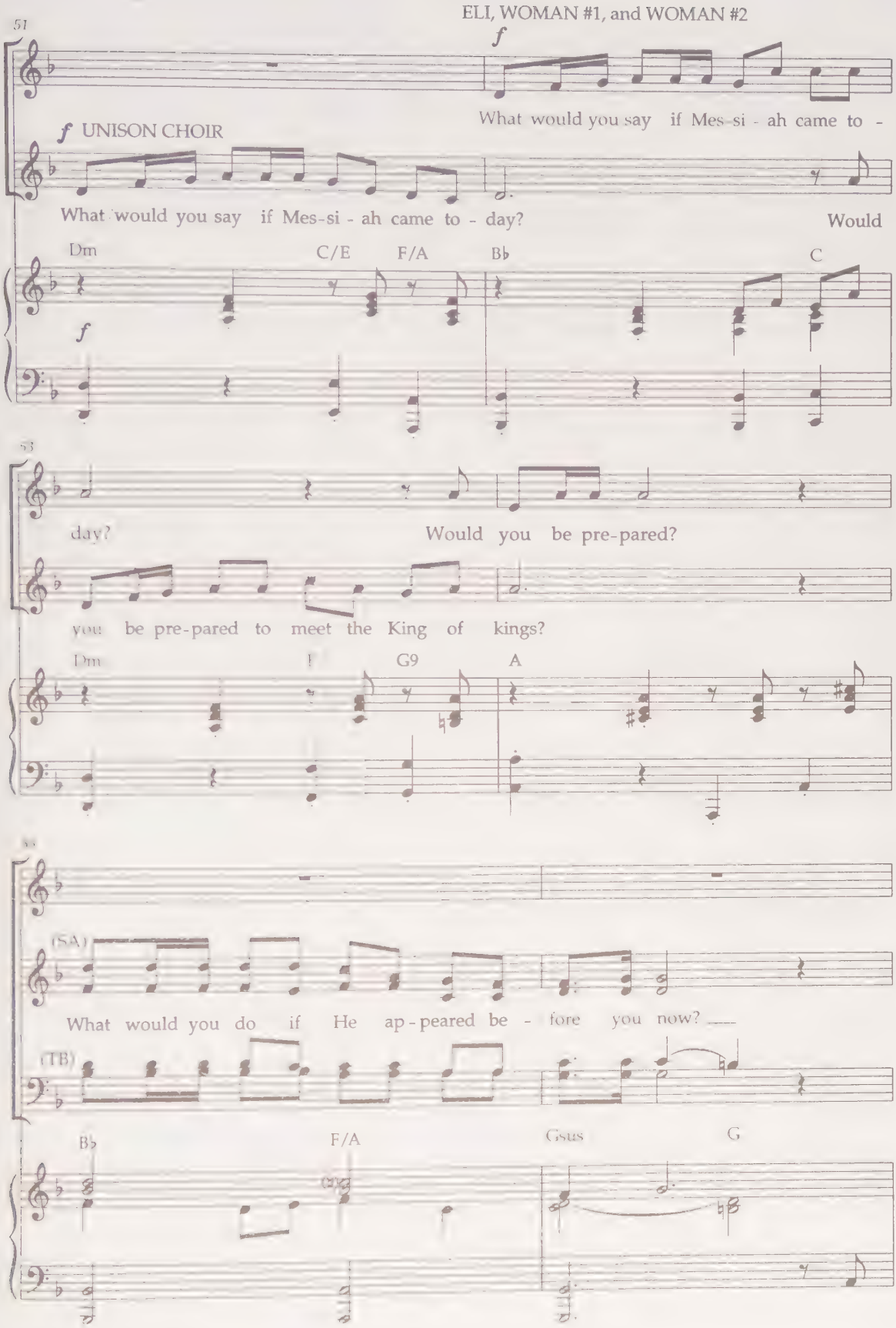

8
WOMAN #1 SOLO (spoken, ad lib.)
mf
Sim - e - on, he thinks he knows it all.
Dm7 Em7/D Dm7 Em7/D
10
WOMAN #2 SOLO (spoken, ad lib.)
BOTH (sung)
He thinks he has it fig-ured out.
He thinks he sees the fu - ture,
Dm Em7/D Dm C/E F B♭/D
12
div.
WOMAN #1 SOLO (spoken, ad lib.)
oh, so clear!
How can he be sure?
Csus C F A7♭9 Dm7 Em7/D
14
WOMAN #2 SOLO (spoken, ad lib.)
BOTH (sung)
How can he know all those things?
How can an - y - one pre - dict when Mes -
Dm7 Em7/D Dm C/E F B♭/D

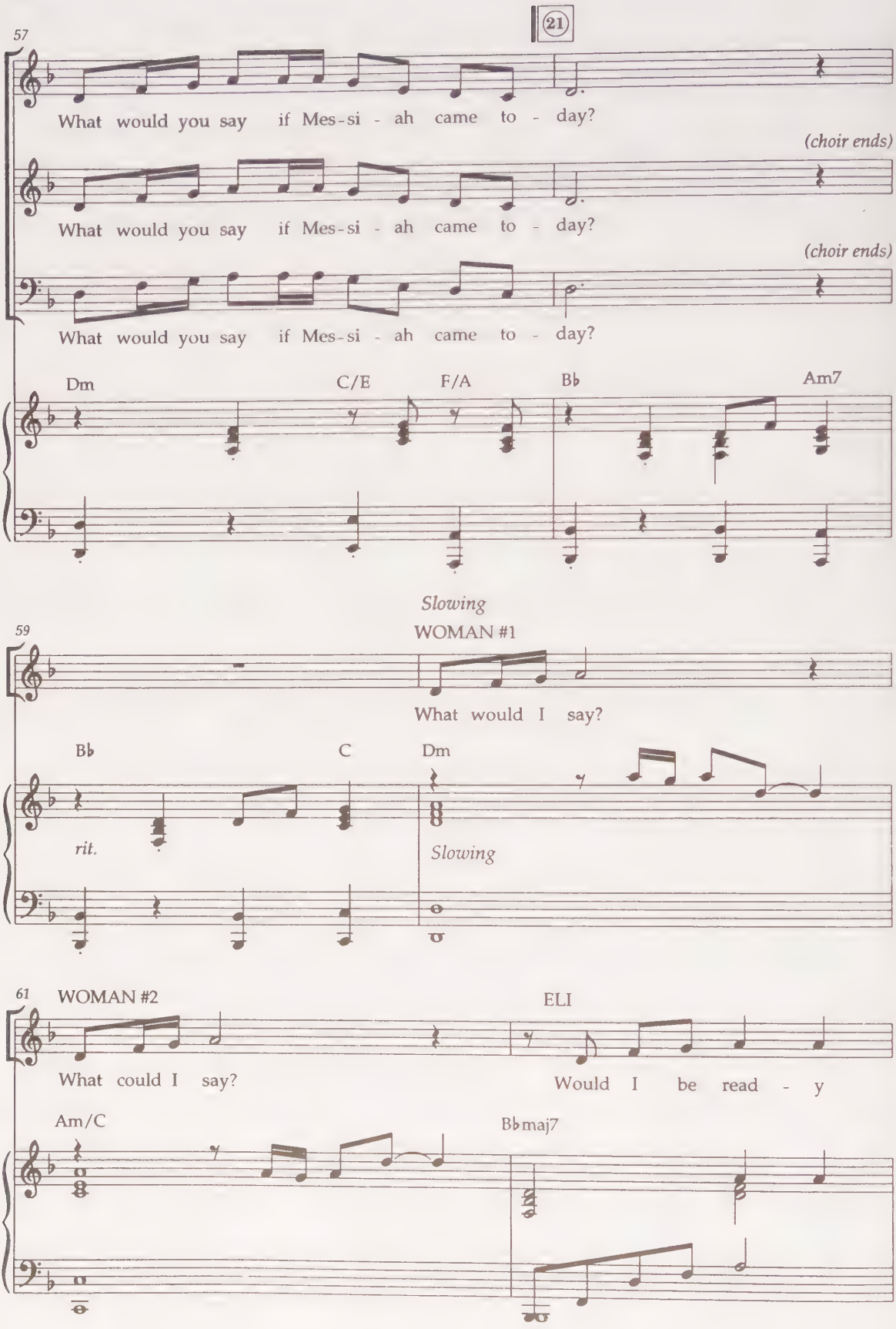

16
ELI SOLO
mf
si - ah will ap - pear?
Could it be, pos-si - bly, that
Gm/E
A7sus
A7
B♭
C
19
(spoken)
Sim - e - on is right?
You know it could be true!
Dm7
Em7/D
Dm7
Em7/D
16
21
He said the King is com - ing soon, we could see Him with our
B♭
C
B♭/D
C/E
First time - ELI SOLO
Second time - WOMAN #1 and WOMAN #2 DUET
23
mf
eyes.
What would you say if Mes - si - ah came to -
F/E♭
Dm
C/E
F/A
mf

25
day?
Would you be pre-pared to meet the King of
B♭
C
Dm
F
G9
27
kings?
What would you do if He ap-peared be-
A
B♭
F/A
29
fore you now?
What would you say if Mes-si-ah came to-
Gsus
G
Dm
C/E
F/A
31
17
19
Second time to Coda
WOMAN #1 SOLO (spoken, ad lib.)
day?
First, I'd bow real low like this.
Second time to Coda
B♭
Am7
B♭
C
(N.C)


34
(sung)
Then, I'd say, "Your maj - es - ty, may I hum - bly serve You
B♭ F/A Gm7 C7 F
36
now and for - ev - er more."
Gm/E A7sus A7 Gm/E A7sus A7
38
WOMAN #2 SOLO
First, I'd look Him in the eye.
Dm G
40
(spoken, ad lib.)
f
Then I'd say, "My Lord, I will bold - ly stand and shout Your
C F C F C
f

42
18
D. S. al Coda
name to all the earth."
F C F A E A A7
D. S. al Coda
44
CODA
ELI SOLO mf
Per - haps, an e - ven bet - ter
CODA
B♭ C D♭
46
ques - tion is what would He say to me?
E♭ Fm E♭/G A♭/C
48
20
Could He see my heart? Could He see in-side my soul?
D♭/F E♭/G Gm/A


ELI, WOMAN #1, and WOMAN #2
51
f
What would you say if Mes-si - ah came to -
f UNISON CHOIR
What would you say if Mes-si - ah came to - day?
Would
Dm
C/E
F/A
B♭
C
f
53
day?
Would you be pre-pared?
you be pre-pared to meet the King of kings?
Dm
F
G9
A
55
(SA)
What would you do if He ap-peared be - fore you now?
(TB)
B♭
F/A
Gsus
G


57
21
What would you say if Mes-si - ah came to - day?
(choir ends)
What would you say if Mes-si - ah came to - day?
(choir ends)
What would you say if Mes-si - ah came to - day?
Dm
C/E
F/A
B♭
Am7
Slowing
59
WOMAN #1
What would I say?
B♭
C
Dm
rit.
Slowing
61
WOMAN #2
ELI
What could I say?
Would I be read - y
Am/C
B♭maj7

SCENE 3
The Dedication

*SIMEON: *(to audience)* I heard the trumpets. They were the signal that the ceremony was about to begin. The parents of firstborn children began assembling in the courtyard outside the temple. The priests took their places and summoned the parents to bring their offerings. *(music fades away)*

Then ... I saw them. At first, they looked no different from the others. A man, a young woman with an Infant. They were poor, I could tell, for they carried a meager offering ... a pair of doves. As the woman gently consoled the Child, the man listened to the prayer and blessing of the priest.

PRIEST: O Jehovah. Hear my prayer, O Most High. Accept now these offerings. Purify the souls of those who come … *(Mary, carrying the Baby, and Joseph approach the priest with their offerings; Priest continues in pantomime.)*

SIMEON: *(to audience)* And then I knew. The Spirit of God opened my eyes as this young couple came near … *(lights down on Simeon)*

PRIEST: O Most High. Grant peace to all who come. *(Simeon steps back into set)* Bless now this Child … the firstborn of these your servants. We offer Him …

SIMEON: *(interrupting)* Emmanuel! *(all pause and look at Simeon)* It is He. Messiah! He has come! *(all look at each other, puzzled) (approaching Mary and Joseph) (music begins)* Please … what is His name?

MARY: His name is Jesus.

SIMEON: Jesus. Please … may I hold the Child?

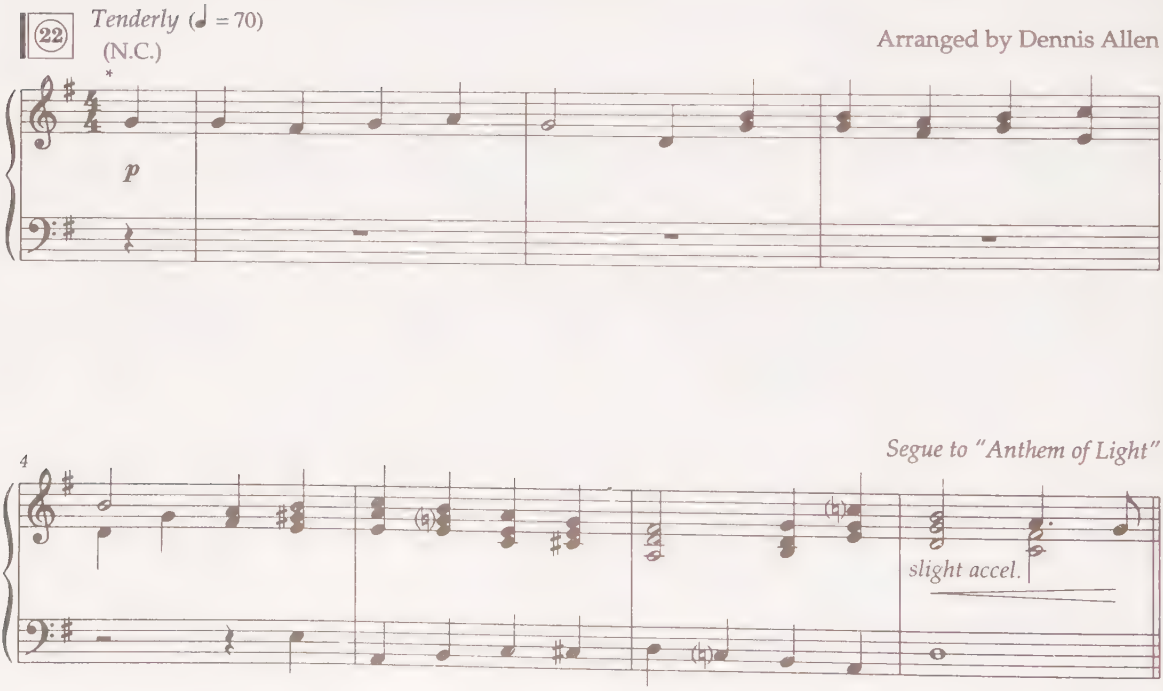
MARY: Yes … of course …

(Mary gives Baby to Simeon.) (Simeon cradles the Child, then holds Him upward.)

SIMEON: O Sovereign Lord … You have kept your promise to me. I have seen Your Light … I have seen the Savior. O Father … You may dismiss this servant now in peace.

(continue pantomime during song)

Dedication Underscore



*"O Come, All Ye Faithful," Music by JOHN FRANCIS WADE.

Anthem of Light

Words and Music by
DENNIS and NAN ALLEN

*"Break Forth, O Beauteous Heavenly Light," Words by A. T. RUSSELL, altered by Nan Allen. Music by JOHANN SCHOP, harmonized by J. S. Bach.

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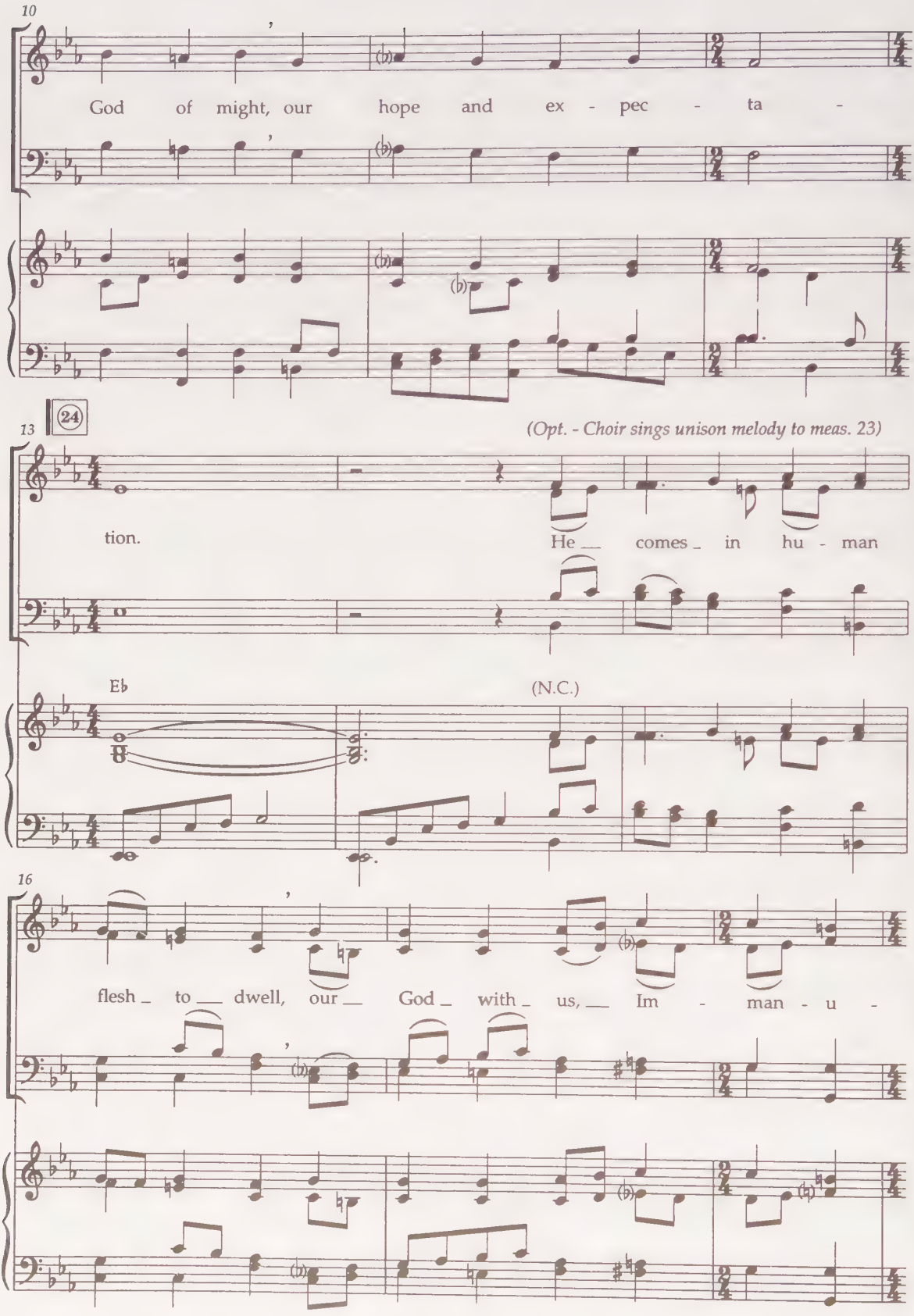
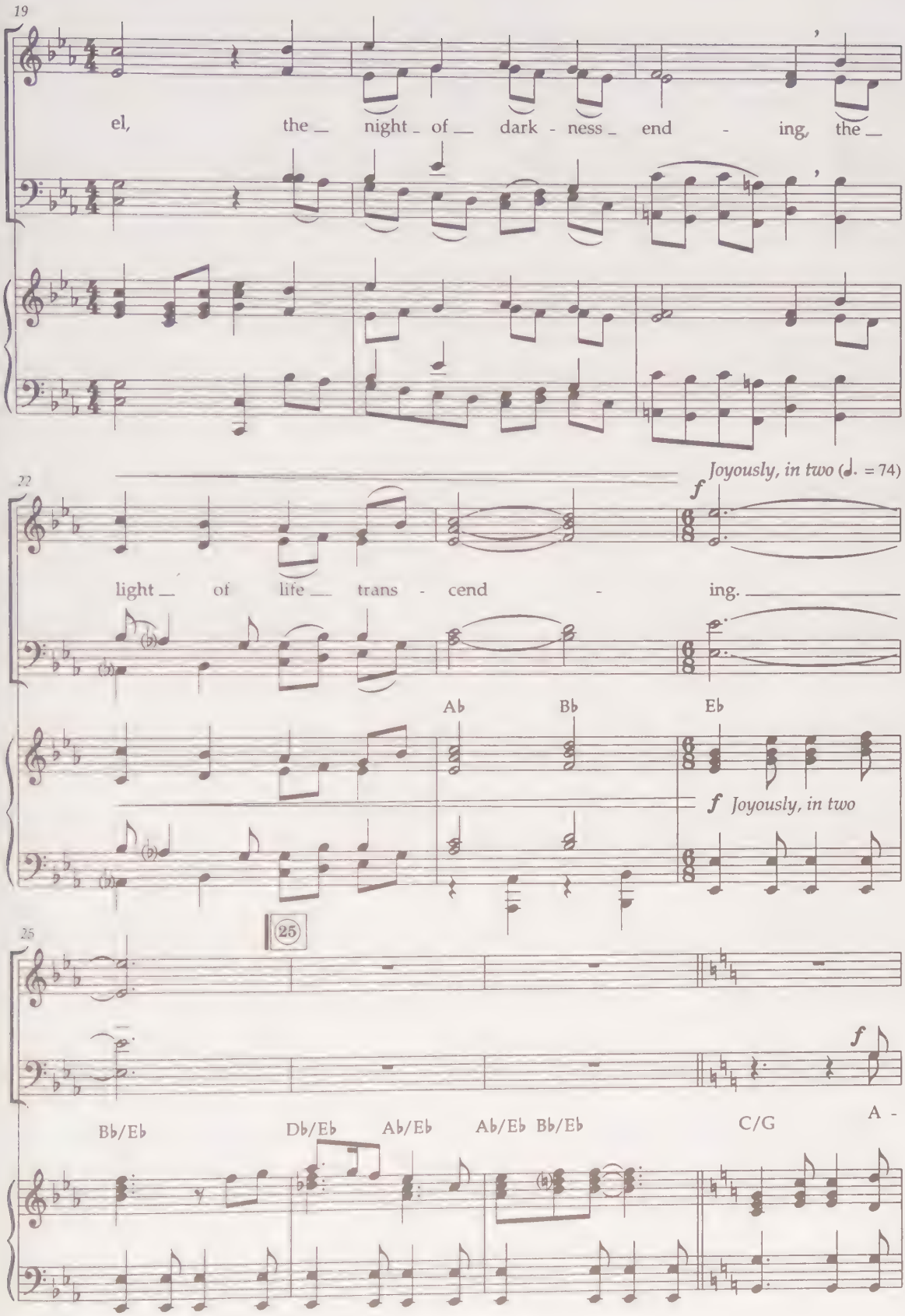
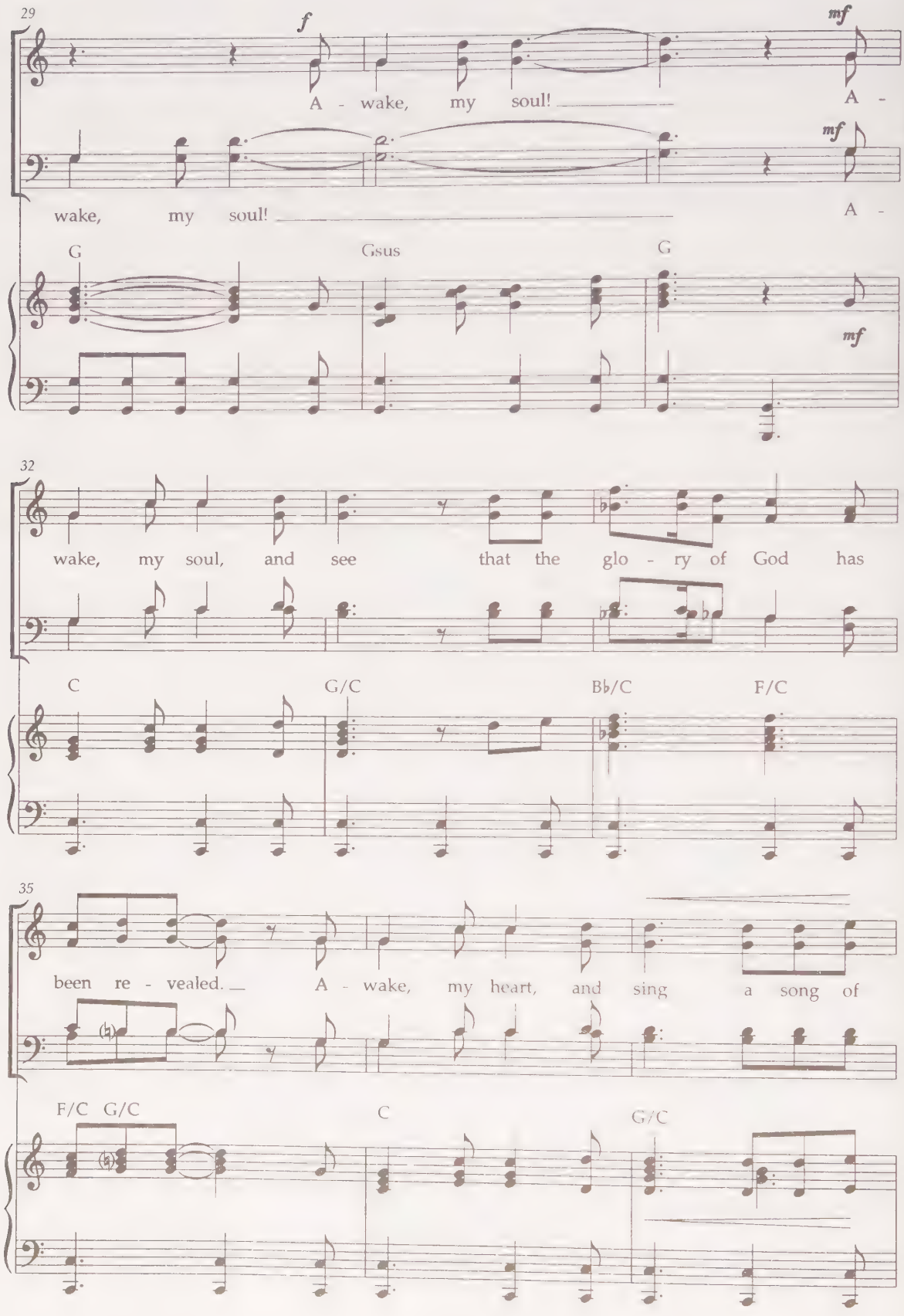
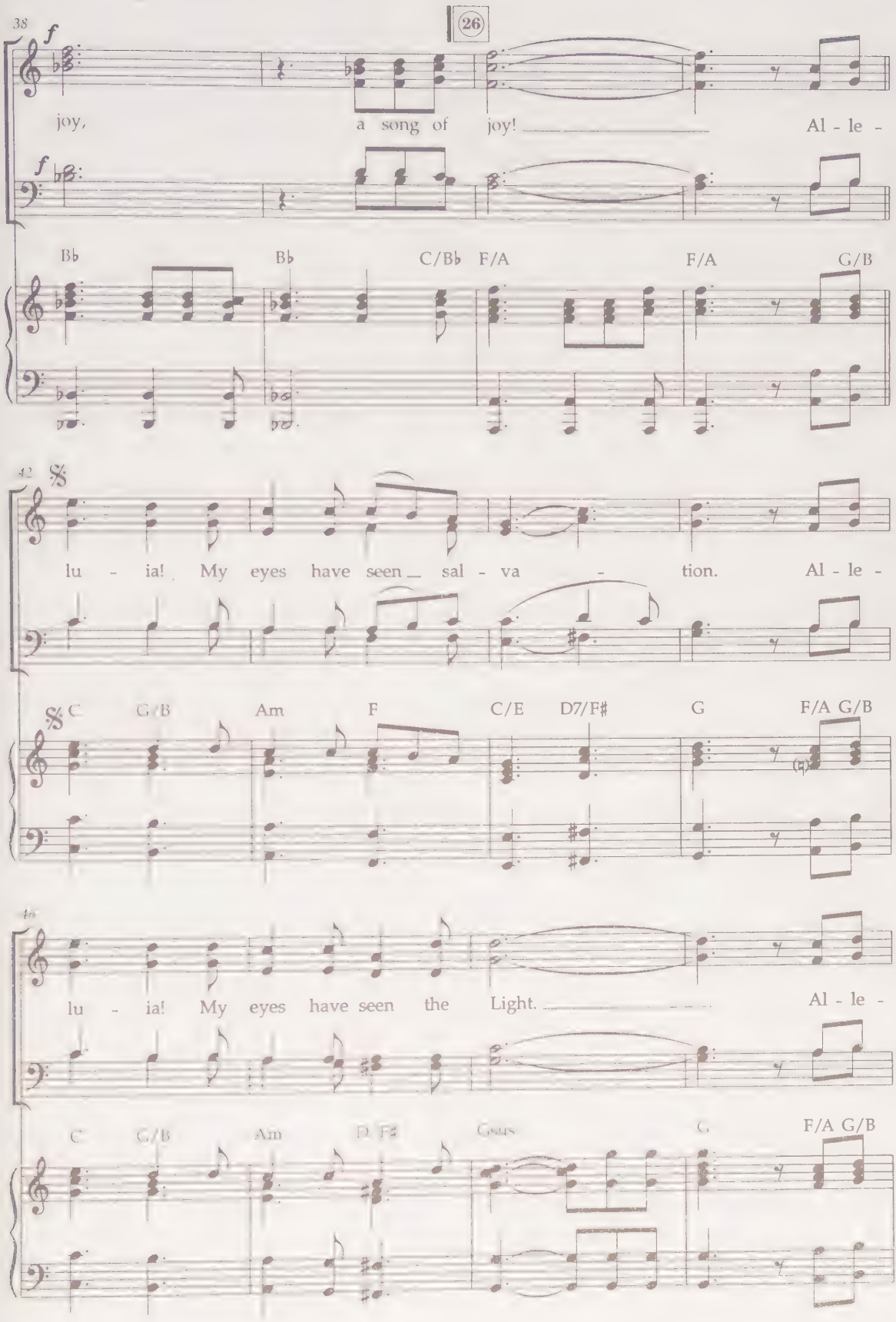

10
God of might, our hope and ex - pec - ta -
13
24
(Opt. - Choir sings unison melody to meas. 23)
tion.
He comes in hu - man
Eb
(N.C.)
16
flesh to dwell, our God with us, Im - man - u -


19
el, the night of dark - ness end - ing, the
22
Joyously, in two (♩. = 74)
f
light of life trans - cend - ing.
Ab Bb Eb
f Joyously, in two
25
25
f
Bb/Eb Db/Eb Ab/Eb Ab/Eb Bb/Eb C/G A -


29
f
mf
A - wake, my soul! A -
mf
wake, my soul! A -
G
Gsus
G
mf
32
wake, my soul, and see that the glo - ry of God has
C
G/C
B♭/C
F/C
35
been re - vealed. A - wake, my heart, and sing a song of
F/C G/C
C
G/C


38
f
26
joy, a song of joy! Al - le -
f
B♭ B♭ C/B♭ F/A F/A G/B
42
𝄋
lu - ia! My eyes have seen sal - va - tion. Al - le -
𝄋
C G/B Am F C/E D7/F♯ G F/A G/B
46
lu - ia! My eyes have seen the Light. Al - le -
C G/B Am D F♯ Gsus G F/A G/B

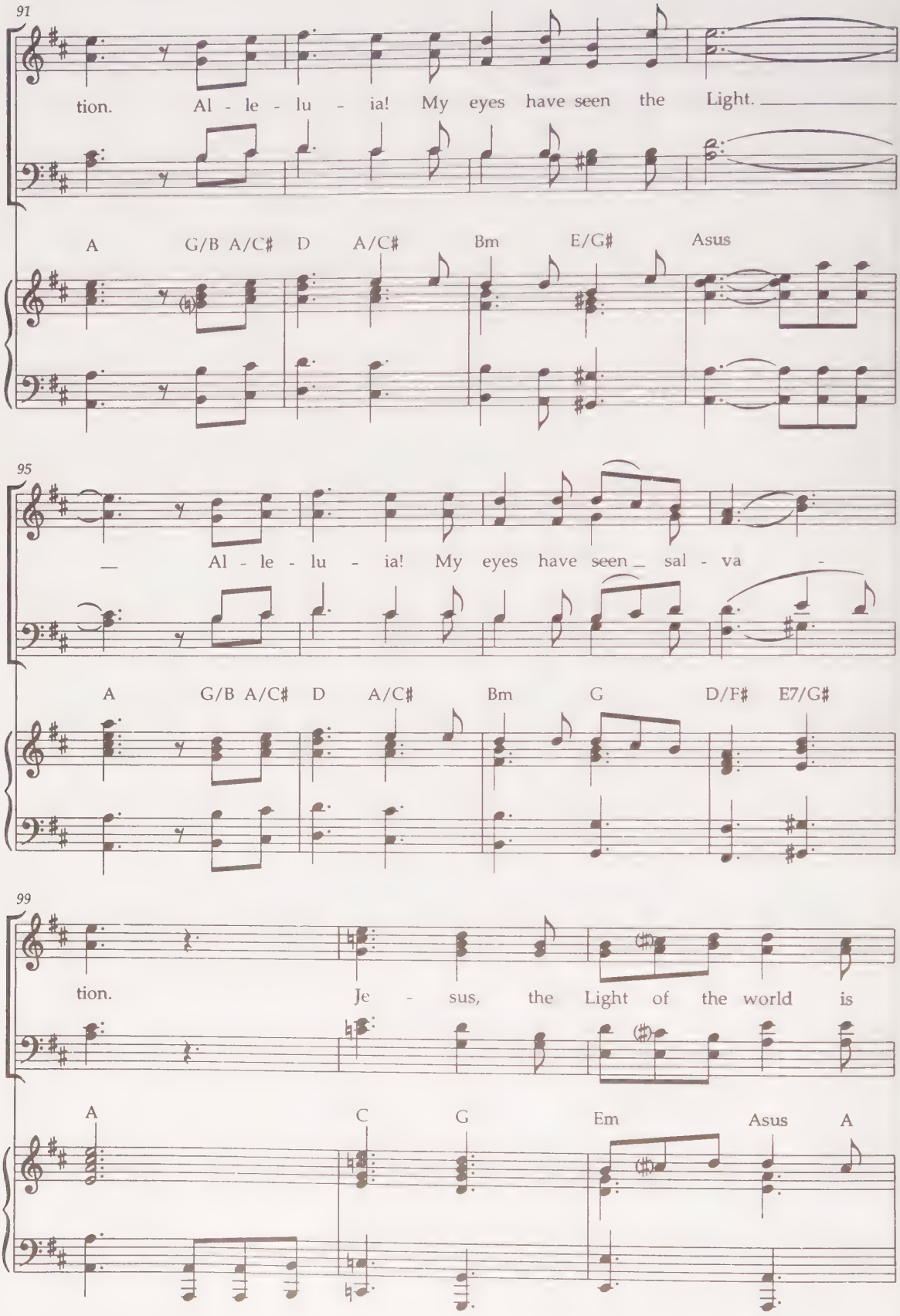
50
lu - ia! My eyes have seen sal - va - tion.
C G/B Am F C/E D7/F# G
54
28 second time
Second time to Coda
Je - sus, the Light of the world is come.
Second time to Coda
B♭ F Dm7 Gsus G C G/C
58
27
f
*Joy to the
f
B♭/C F/C F/C G/C C(no 3)

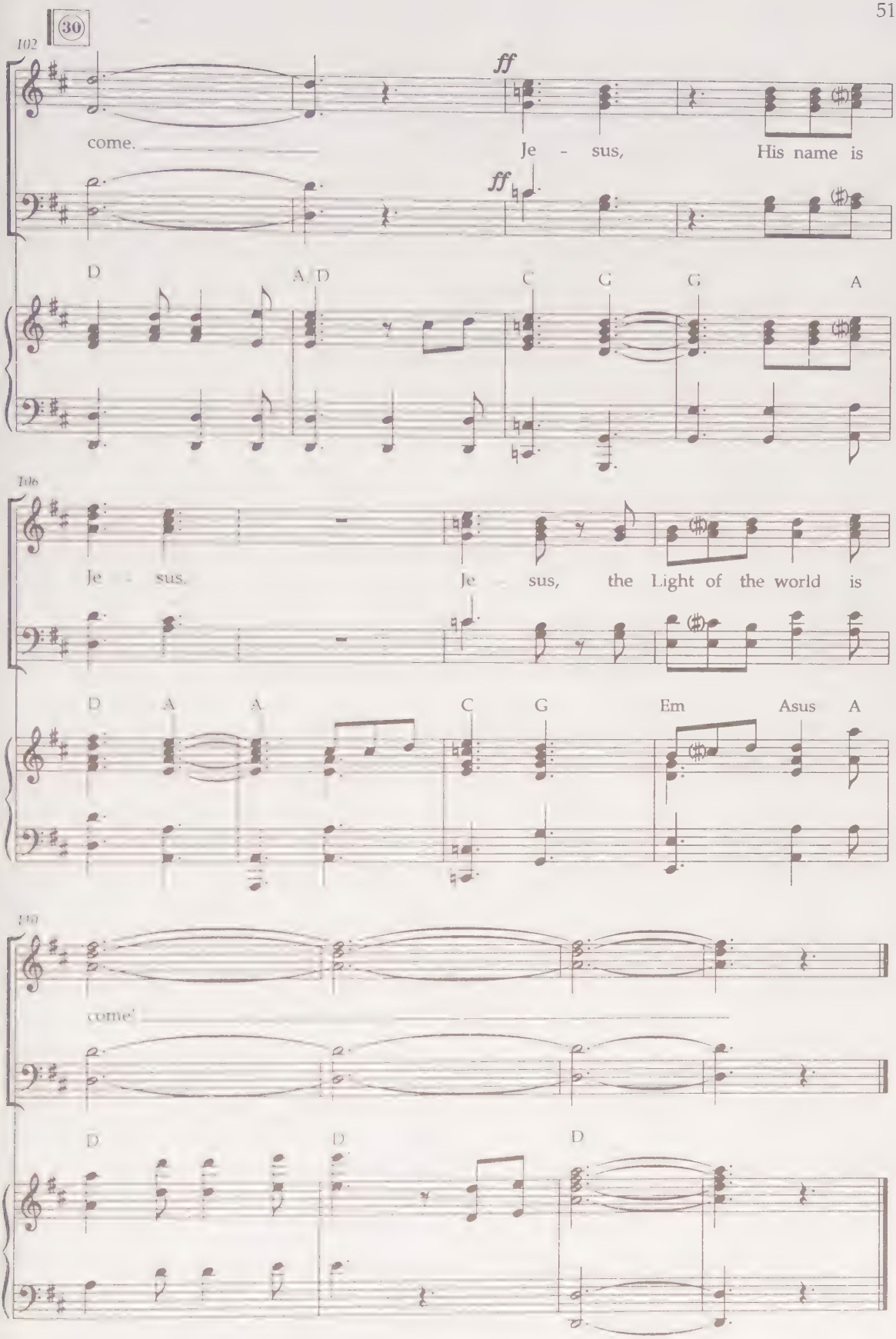
*"Joy to the World;" Words by ISAAC WATTS. Music by G. F. HANDEL.

61
world the Lord is come. Let earth re -
C(no 3)/F
C
C(no 3)/F
Dm7
65
D. S. al Coda
ceive her King. Al - le -
D. S. al Coda
E
Am
Am
F/A G/B
68 CODA
smoother
mf
On - ly the wise will seek the
mf
CODA
Bb/D
Eb2
Bb/F
mf smoother

71
Lord,
on - ly the pure will seek His
Eb2/G
Bb/D
Eb2
Eb
74
face.
On - ly
Fsus
F
C/E
77
to the righ - teous will His pres - ence
F2
C/G
F/A

80
ff
be made known.
Joy to the world! The
Gsus
G
C(no 3)
C(no 3)/F
29
84
Lord is come!
Al - le -
Am
G
Asus
A
88
lu - ia! My eyes have seen sal - va -
D
A/C♯
Bm
G
D/F♯
E7/G♯


91
tion. Al - le - lu - ia! My eyes have seen the Light.
A G/B A/C# D A/C# Bm E/G# Asus
95
Al - le - lu - ia! My eyes have seen sal - va -
A G/B A/C# D A/C# Bm G D/F# E7/G#
99
tion. Je - sus, the Light of the world is
A C G Em Asus A


30
102
ff
come.
Je - sus,
His name is
ff
D
A D
C
G
G
A
106
Je - sus.
Je - sus,
the Light of the world is
D
A
A
C
G
Em
Asus
A
110
come!
D
D
D

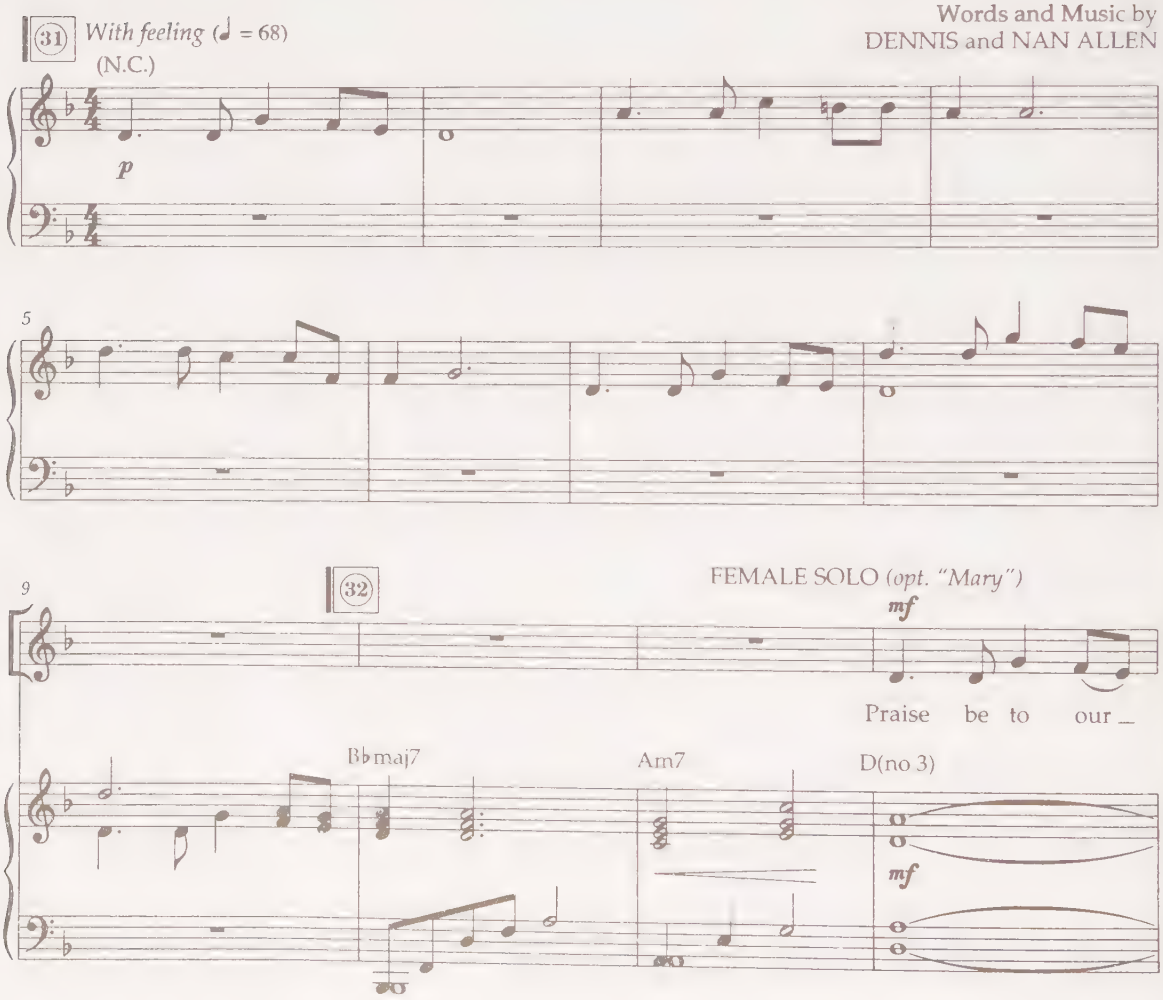
SIMEON: *(to the Child)* Bless You, Little One. *(gives Child back to Mary and Joseph)* Bless you, His parents. This Child will bring you much joy, yes, and joy to many nations. But ... He will also be the undoing of others ... and ... He will pierce your hearts, as well ...

(music begins)

NARRATOR: Mary and Joseph marveled at Simeon's words. They wondered, "How does this man know these things? Why did he say, the 'Child will pierce your hearts?'" They had come to the temple to offer their firstborn to the Lord. Could it be that God would one day ask an even greater sacrifice of them?

For the moment, the Father did not choose to give them answers to those questions. Instead, He chose to give them something else ... His peace ... His joy. And in return, He asked of them ... their praise.

Doxology/Not to Us, O Lord



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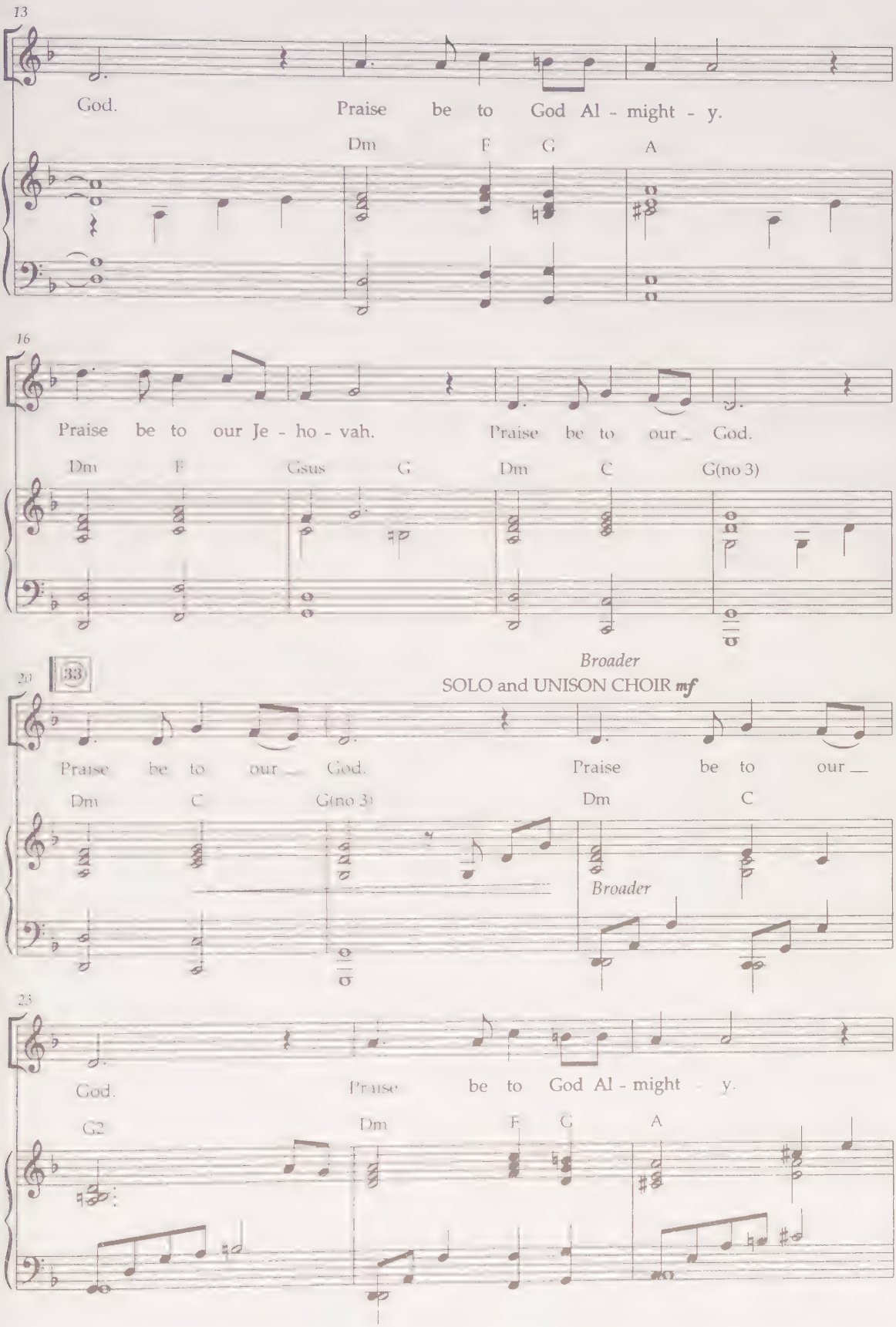
13
God.
Praise be to God Al - might - y.
Dm F G A
16
Praise be to our Je - ho - vah.
Praise be to our God.
Dm F Gsus G Dm C G(no 3)
20
33
Broader
SOLO and UNISON CHOIR mf
Praise be to our God.
Praise be to our
Dm C G(no 3) Dm C
Broader
23
God.
Praise be to God Al - might - y.
G2
Dm F G A

26
Praise be to our Je - ho - vah. Praise be to our
Dm F Gsus G Dm C
29
(solo ends)
God. Praise be to our God.
G2 Dm C/E F/A B♭2 B♭
34 A little faster (♩ = 78)
32
E♭2/B♭ C/G F(no 3) F(no 3)
slight accel.
mf A little faster
UNISON WOMEN
36
mf
*Not to us, O Lord, Not to us, O
F(no 3) Fsus F B♭2/F F(no 3) Fsus F

*"Not to Us, O Lord;" Words by PAUL SMITH. Music by MICHAEL W. SMITH.
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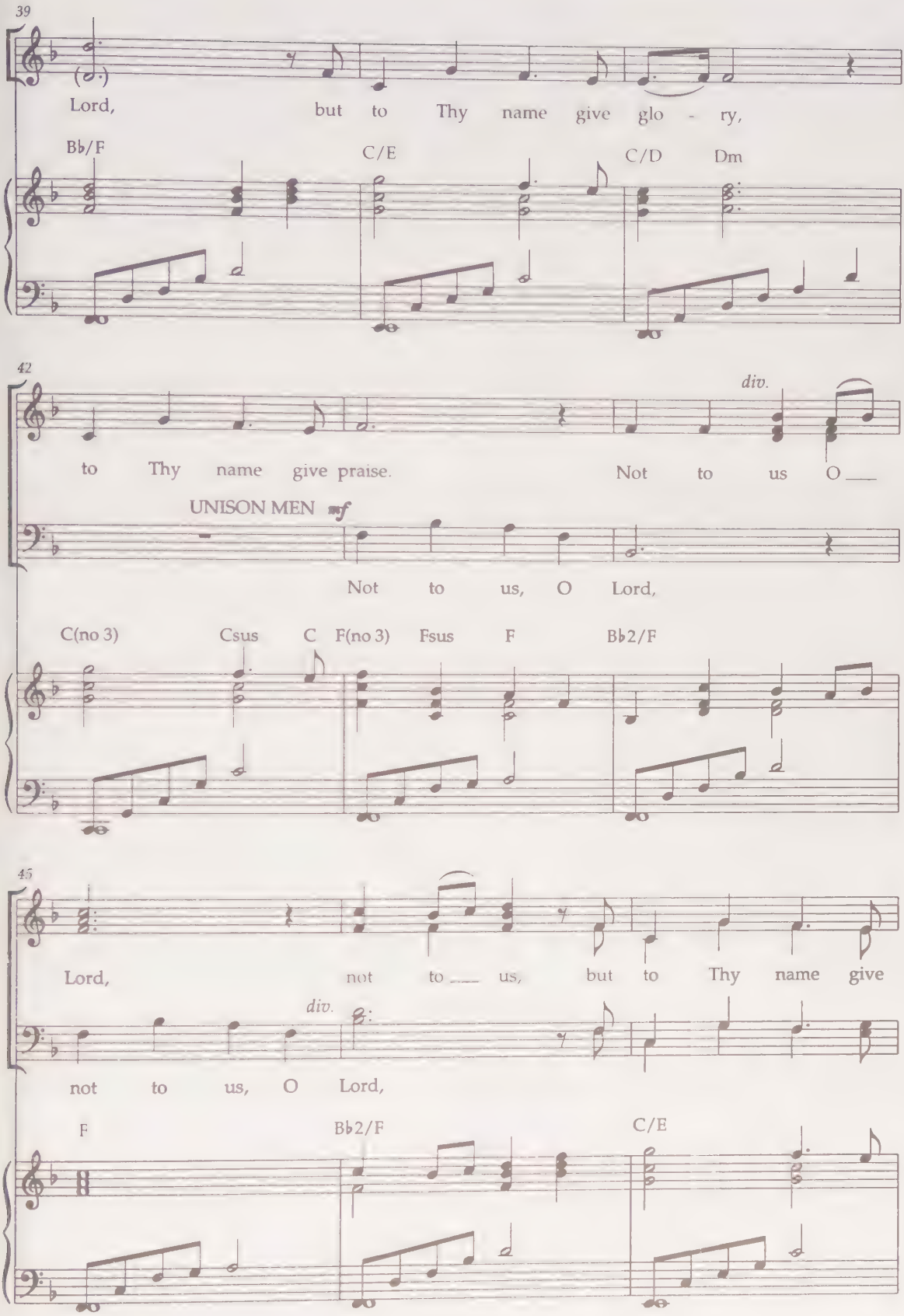
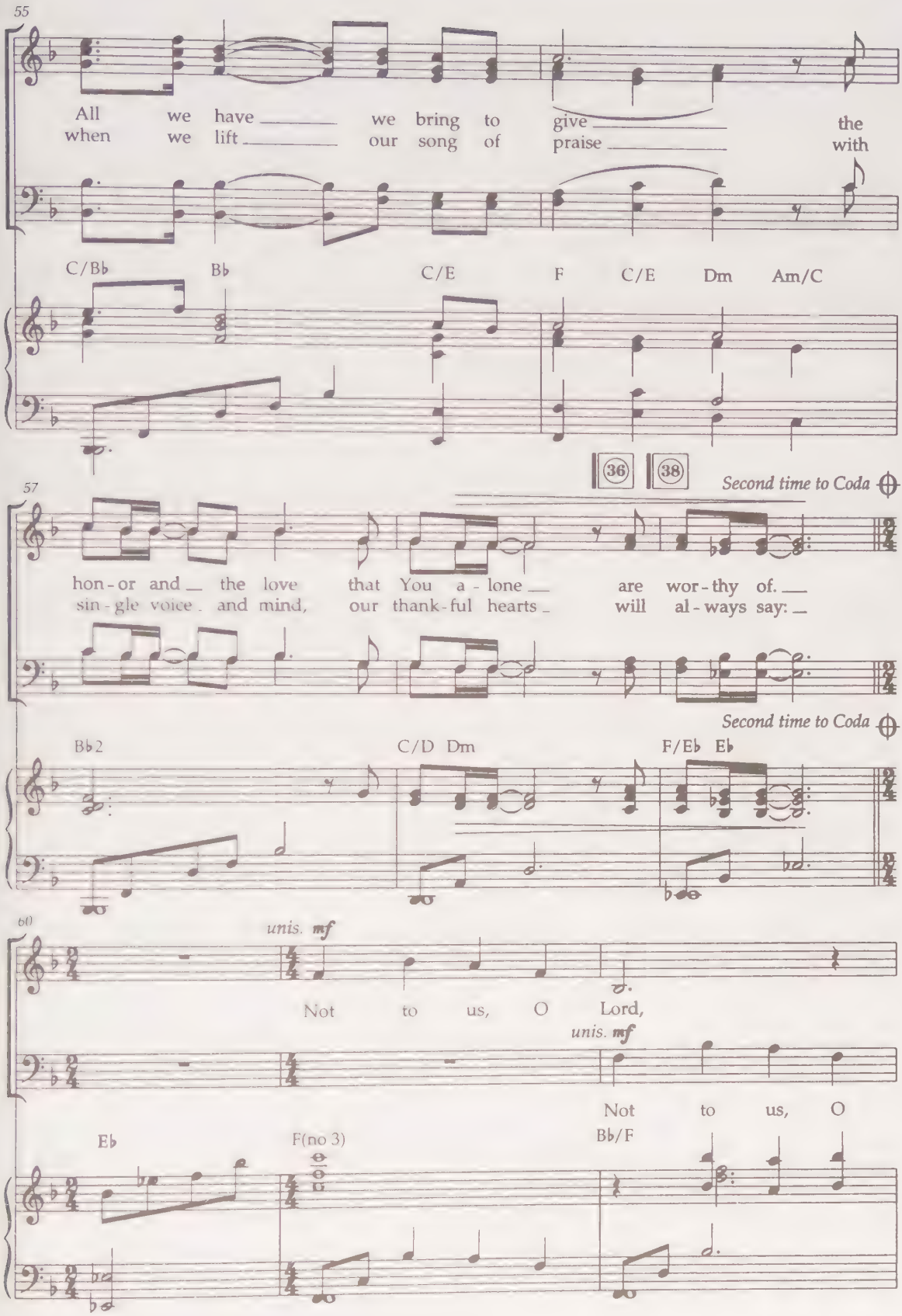
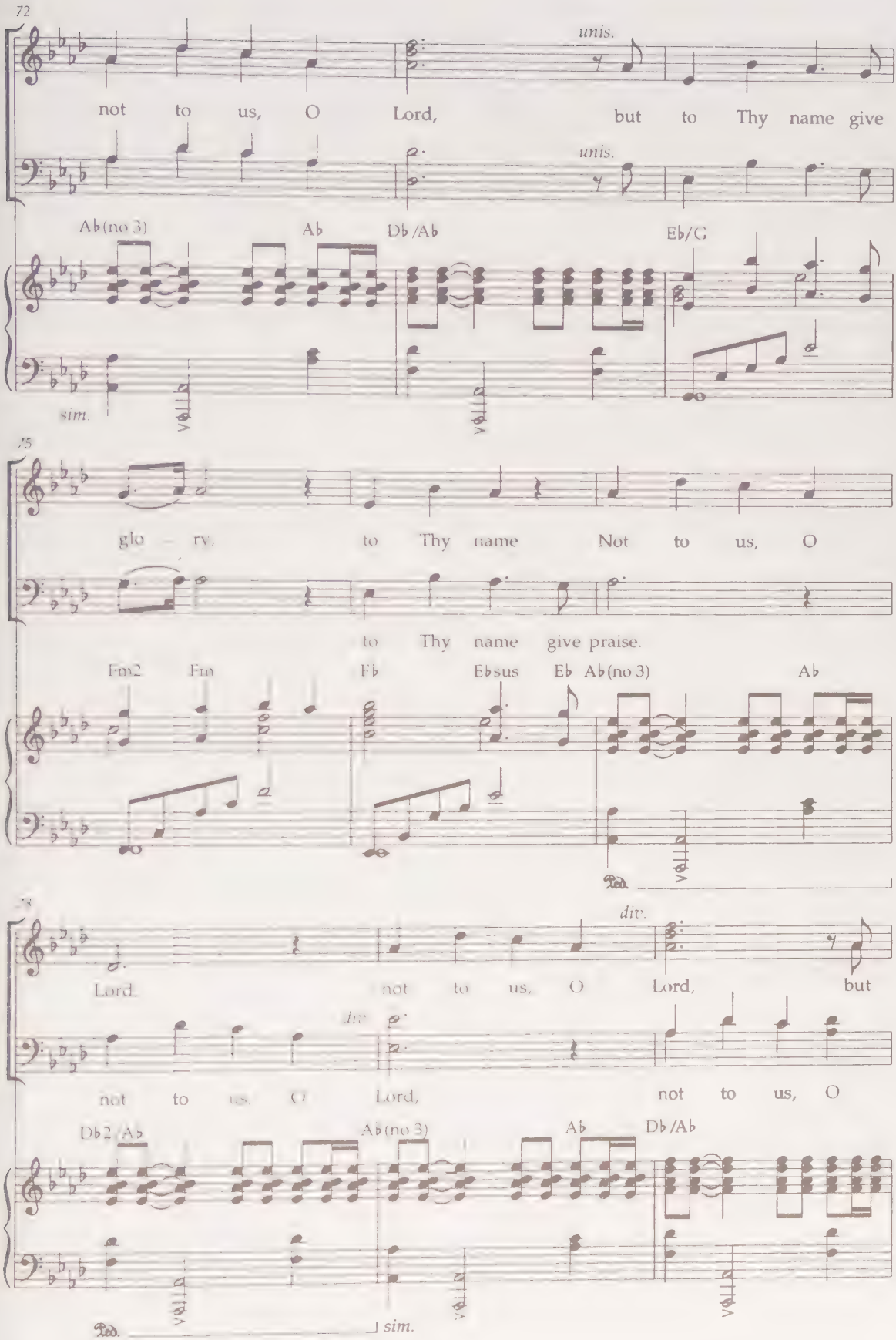

39
Lord, but to Thy name give glo - ry,
B♭/F
C/E
C/D
Dm
42
div.
to Thy name give praise. Not to us O ___
UNISON MEN mf
Not to us, O Lord,
C(no 3)
Csus
C
F(no 3)
Fsus
F
B♭2/F
45
Lord, not to ___ us, but to Thy name give
div.
not to us, O Lord,
F
B♭2/F
C/E

48
35
glo - ry, to Thy name give praise.
1. As
2.
C/D Dm C(no 3) Csus C Fsus F
51
chil - dren of a might - y King, We
We were weak, You made us strong,
C/B♭ B♭ C/E F2sus F
53
make our lives an of - fer - ing.
gave us hope, when hope was gone. So
C/B♭ B♭ C/E Dm Am/C


55
All we have _____ we bring to give _____ the
when we lift _____ our song of praise _____ with
C/B♭ B♭ C/E F C/E Dm Am/C
36
38
Second time to Coda
57
hon - or and _ the love that You a - lone _ are wor - thy of. _
sin - gle voice _ and mind, our thank - ful hearts _ will al - ways say: _
Second time to Coda
B♭2 C/D Dm F/E♭ E♭
60
unis. mf
Not to us, O Lord,
unis. mf
Not to us, O
E♭ F(no 3) B♭/F

63
not to us, O Lord, but to Thy name give
Lord, not to us, O Lord, give
F(no 3)
B♭/F
C/E
66
div.
37
D. S. al Coda
glo - ry, to Thy name give praise.
C/D
Dm
C(no 3)
Csus
C
Fsus
F
D. S. al Coda
69
CODA
Powerfully f
Not to us, O Lord,
f
CODA
E♭
A♭(no 3)
A♭
D♭2/A♭
Powerfully f
Ped.
Ped.


72
unis.
not to us, O Lord, but to Thy name give
unis.
Ab(no 3)
Ab
Db/Ab
Eb/G
sim.
75
glo - ry, to Thy name Not to us, O
to Thy name give praise.
Fm2
Fm
Fb
Ebsus
Eb
Ab(no 3)
Ab
div.
Lord, not to us, O Lord, but
div.
not to us, O Lord, not to us, O
Db2/Ab
Ab(no 3)
Ab
Db/Ab
sim.

81
39
to Thy name give glo - ry, to Thy name give
Lord,
Eb/G
Fm2
Fm
Eb
Ebsus
Eb
84
mf
praise. Not to us, O Lord.
mf
Ab(no 3)
Ab
Fm
Db2(no 3)
87
*(Next Narration begins)
rit.

(Anna enters and crosses to Mary and Joseph in the temple.) (Eli, Woman #1, and Woman #2 cross to down center to converse among themselves.)

*NARRATOR: And at that moment … the Spirit moved again. This time, the eyes of a prophetess named Anna were opened. *(music ends)*

SCENE 3
(continued)

ANNA: *(at left)* My heart is full. My strength is renewed. For it is He … the Savior who has come …

WOMAN #1: *(at center)* A peasant's child … the Savior?

WOMAN #2: How ridiculous!

ELI: So you don't believe Simeon … or the prophetess?

WOMAN #1: Hardly.

WOMAN #2: Do you, Eli?

ELI: Me? Oh, of course not. I know the prophecies.

(music begins)

ANNA: *(at left)* This Child shall be the Redeemer of Israel and a Light to the Gentiles also.

WOMAN #1: *(at center)* Some redeemer He is.

WOMAN #2: He's so … ordinary.

ELI: Oh yes, Messiah will be a mighty Warrior … a great King … Does He look like a king to you?

ANNA: *(at left)* Oh, Most High, Most High. Praise be to You for You have done marvelous things.

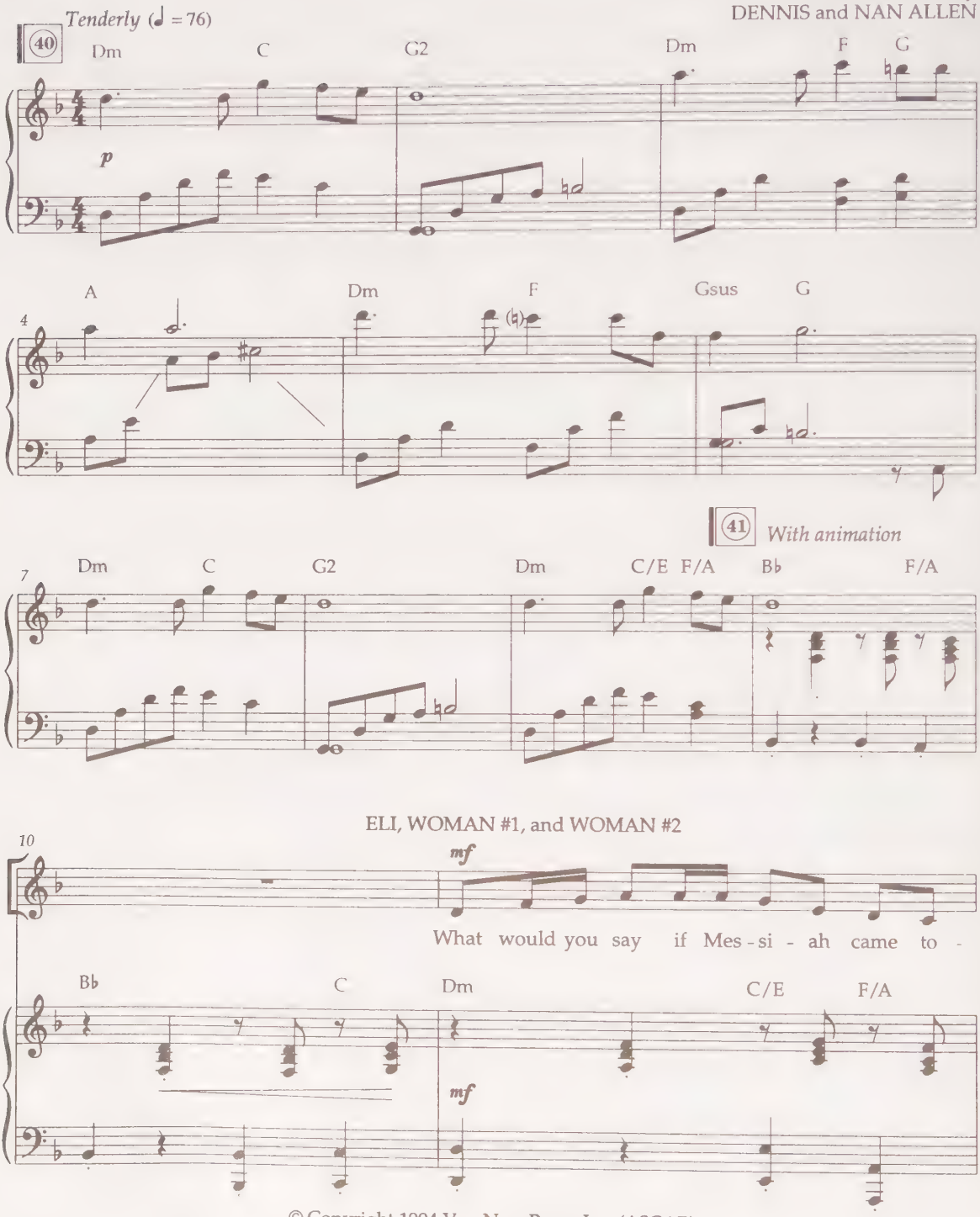
WOMAN #1: *(at center)* And so we agree … both Anna and Simeon are wrong?

WOMAN #2: Of course. Peasants don't become kings.

ELI: That's right. I think it is wise to wait for another …

What Would You Say? / Doxology (Reprise)

Words and Music by
DENNIS and NAN ALLEN



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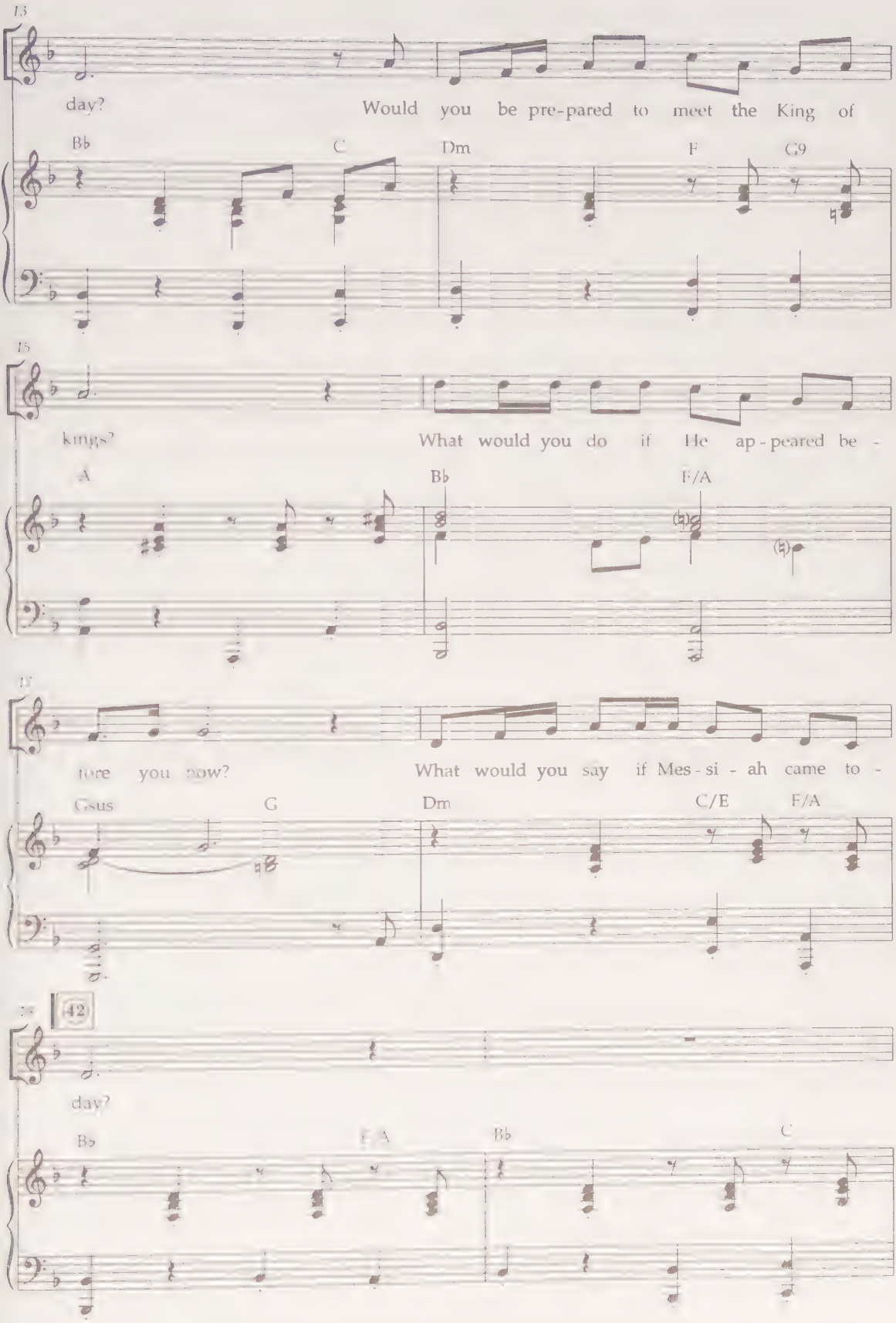
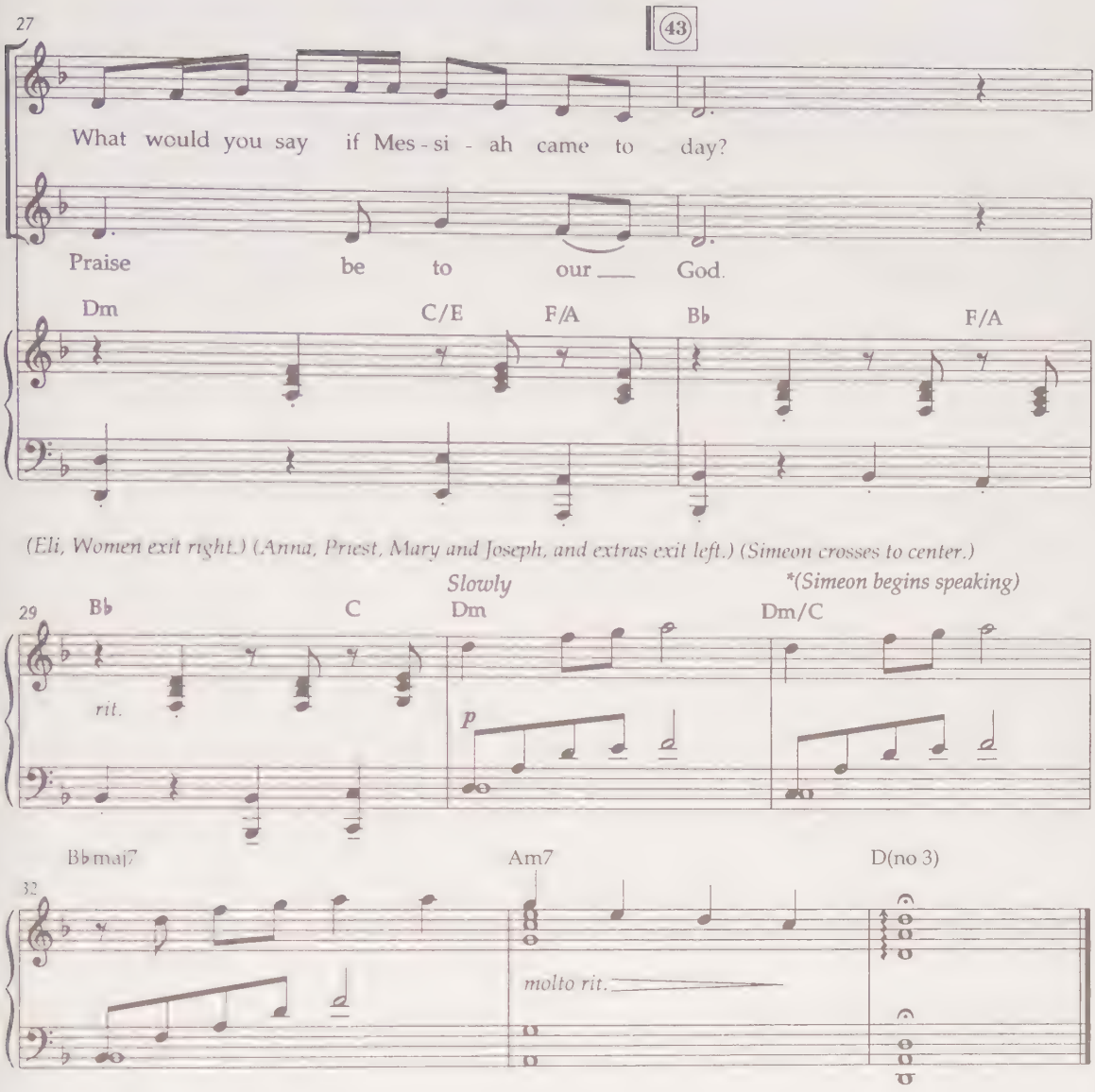

13
day? Would you be pre-pared to meet the King of
Bb C Dm F G9
15
kings? What would you do if He ap-peared be -
A Bb F/A
17
fore you now? What would you say if Mes-si-ah came to -
Gsus G Dm C/E F/A
42
day?
Bb F/A Bb C

21
ELI, WOMAN #1, and WOMAN #2
What would you say if Mes - si - ah came to - day? Would
mp UNISON CHOIR
Praise be to our God.
Dm C/E F/A B♭ C
23
you be pre-pared to meet the King of kings?
Praise be to God Al - might - y.
Dm F G9 A
25
What would you say if He ap - peared be - fore you now?
Praise be to our Je - ho - vah.
B♭ F/A Gsus G



SIMEON: *(to audience)* I had waited ... waited a lifetime for an audience with the King. Finally ... He was there. Right before my eyes. So innocent ... so divine. My time with Him was brief ... it lasted only a few moments. Then He was gone. But in those moments, the weary soul of an old man was lifted up by the holy hand of God.

Many saw Him as I did. But there were those who stood in His presence and yet did not see. Their eyes were blind. Their hearts were closed.

Yet their unbelief did not change who He was. No. He was and is Lord ... Redeemer ... Savior! Just as He came to us, He will come again to earth. Yes. This time, Jesus will be Sovereign. He will be Judge. All eyes will see Him. There will be no mistake, for all will know who He is.

(music begins)

We Will See Him As He Is

SIMEON: Ah, there's still so much to tell … so little time. Watch, my friends … be ready … for the Lord is coming …

(Simeon exits)

Words and Music by
MARK GERSMEHL and SCOTT DOUGLAS
Arranged by Dennis Allen

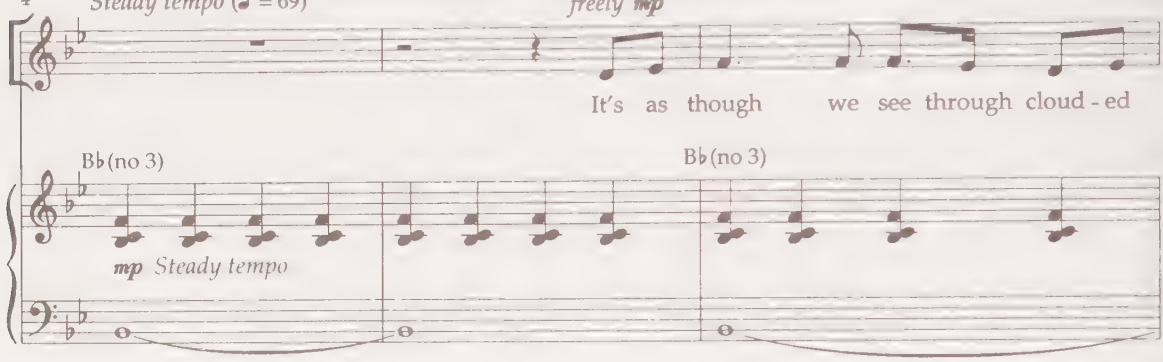
Expectantly, out of tempo

(44)

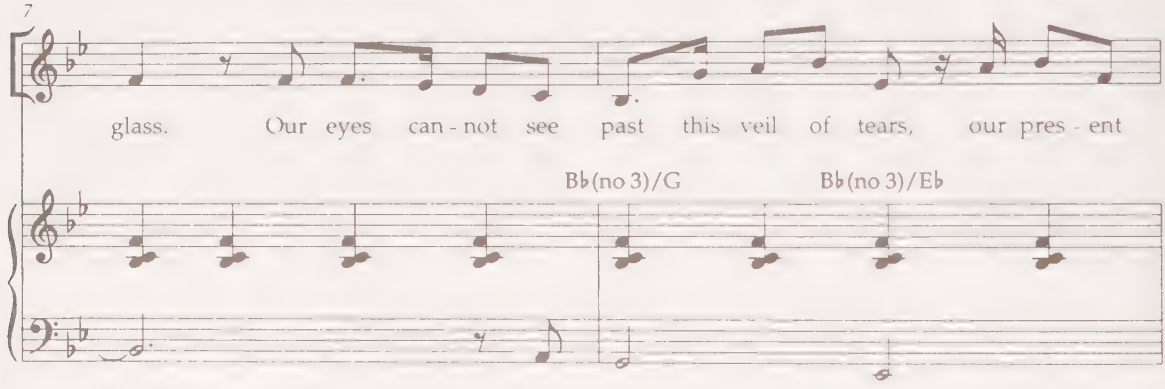
(N.C.) *(Simeon continues)

4 *Steady tempo* (♩ = 69)

FEMALE SOLO *(opt. Unison Women)*
freely ***mp***



7



9

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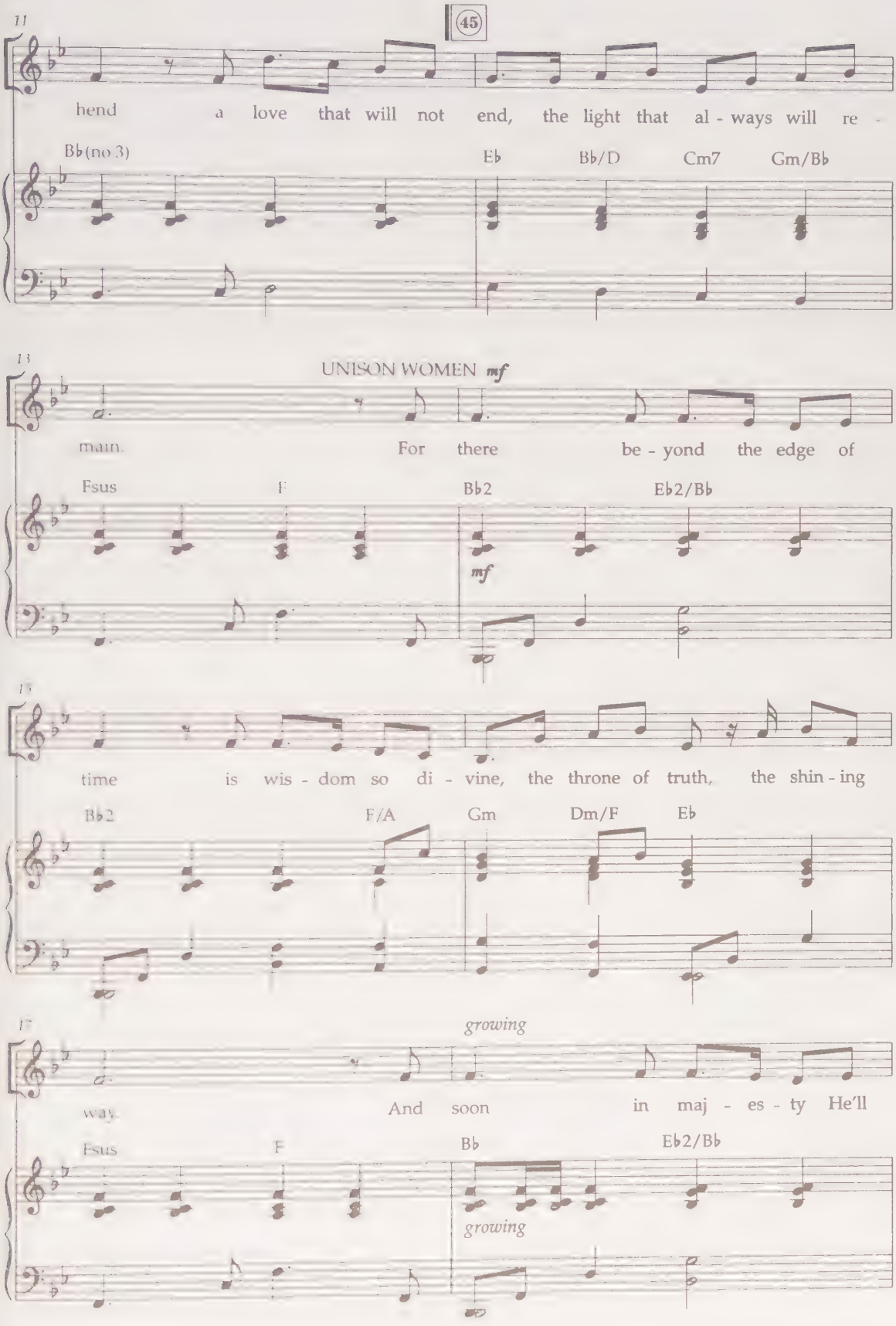
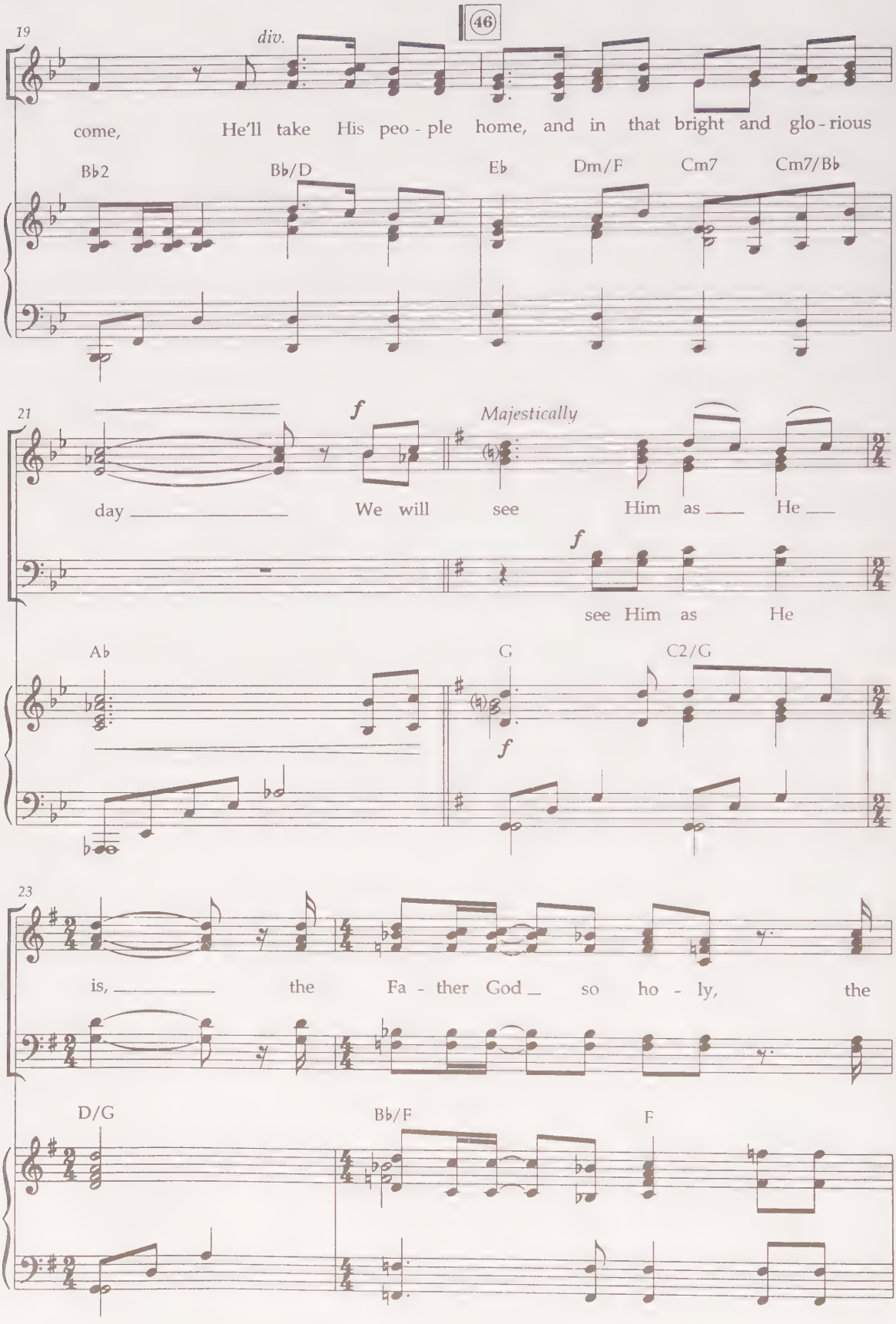
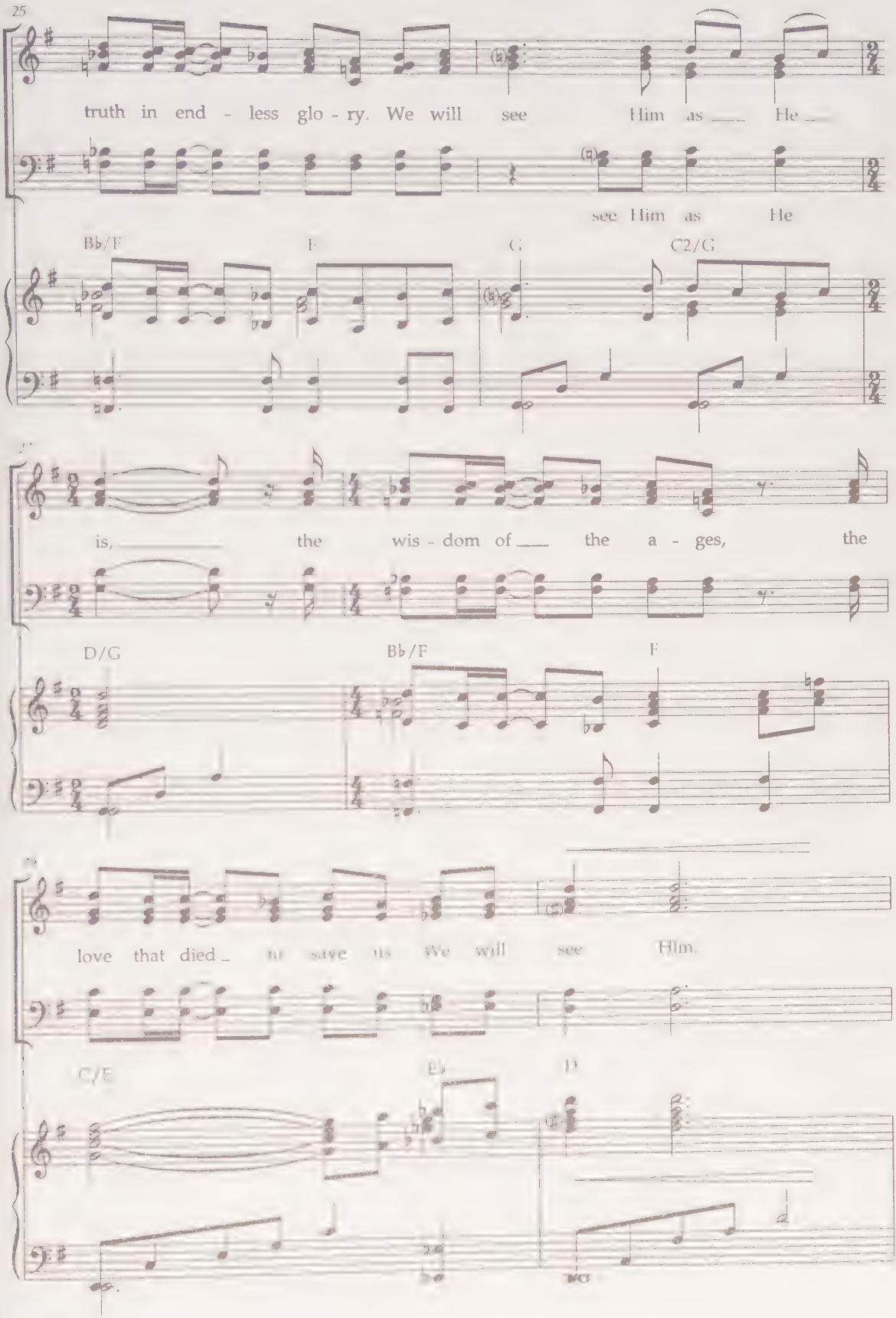
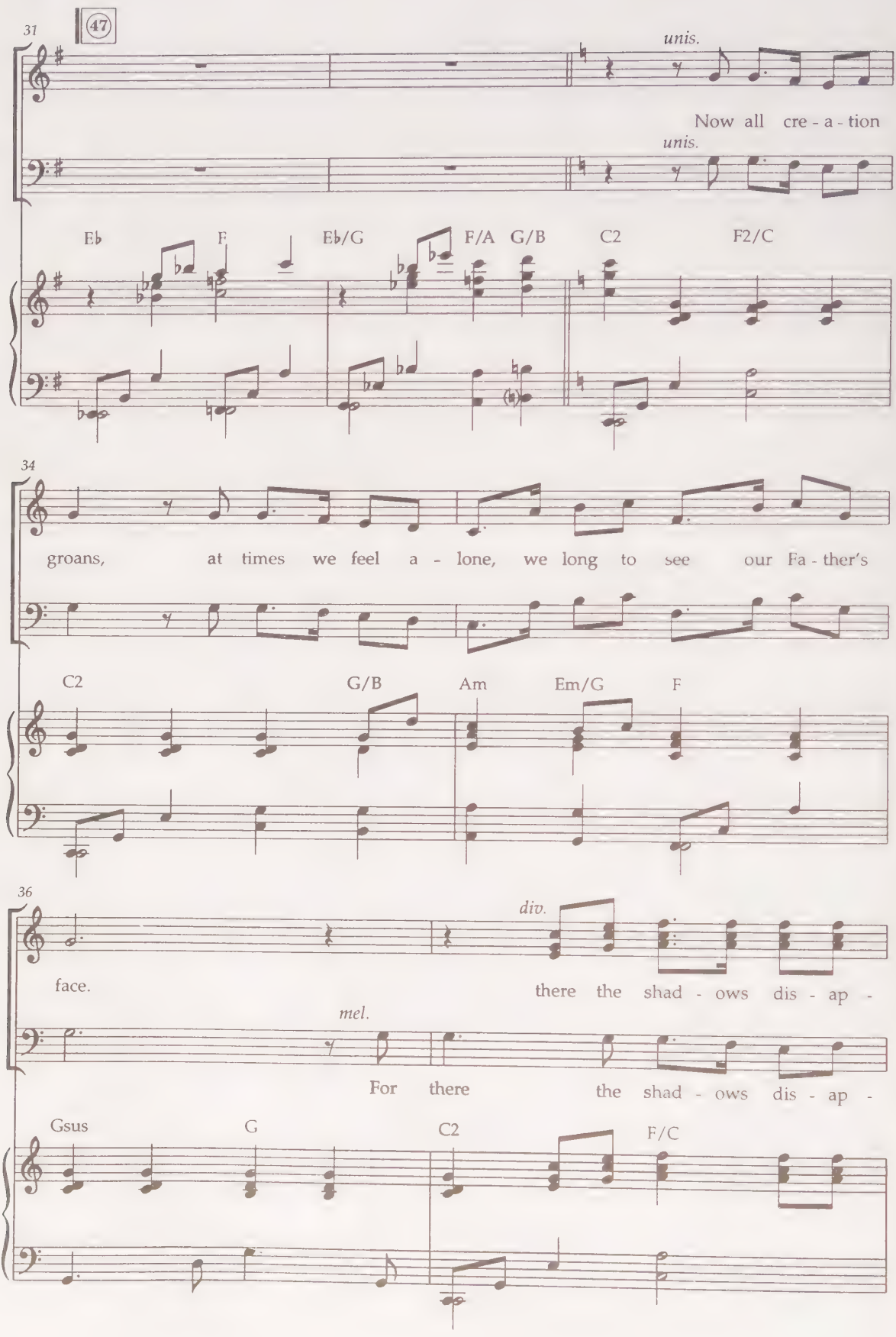
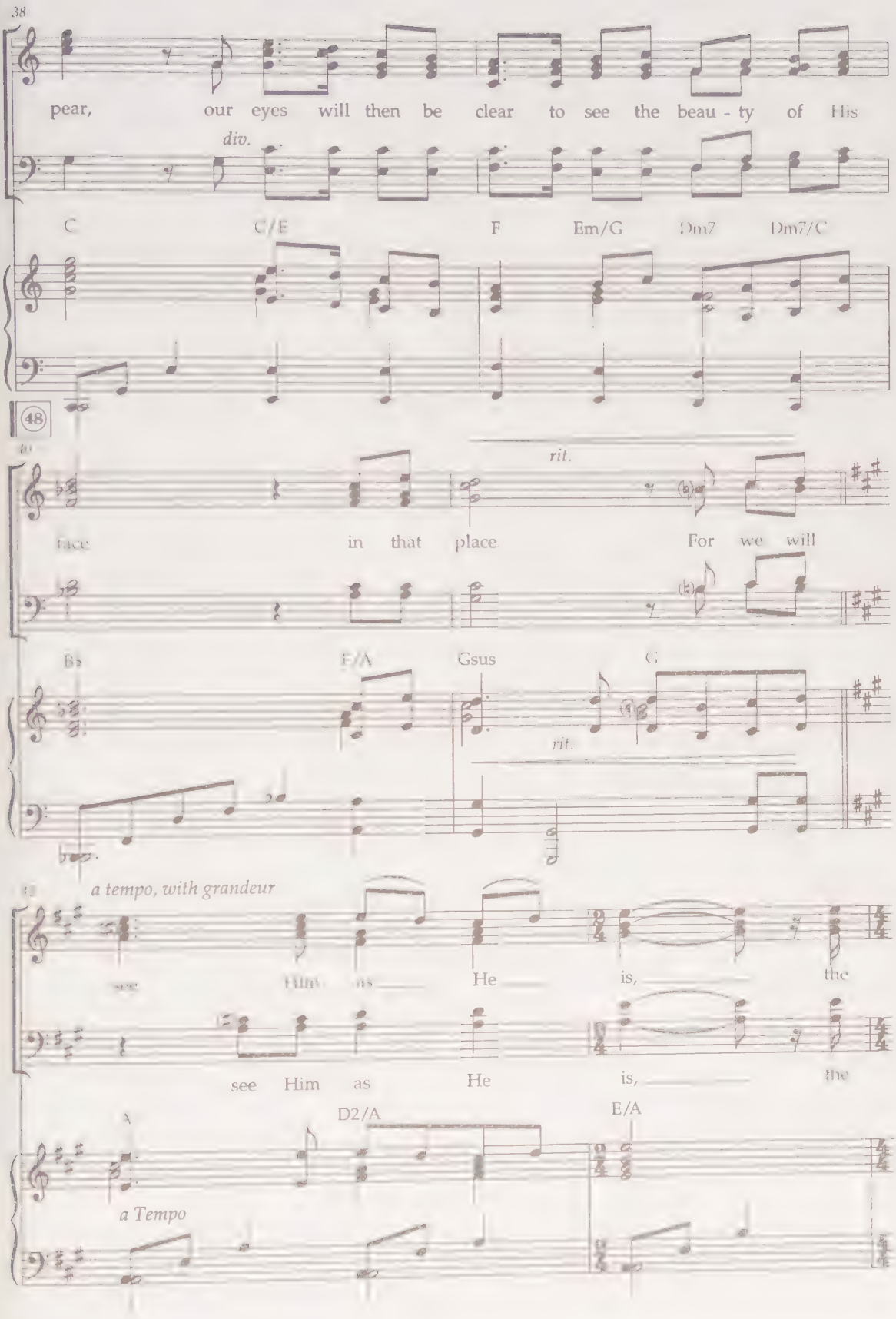

11
45
hend a love that will not end, the light that al - ways will re -
B♭(no 3)
E♭
B♭/D
Cm7
Gm/B♭
13
UNISON WOMEN mf
main. For there be - yond the edge of
Fsus
F
B♭2
E♭2/B♭
mf
15
time is wis - dom so di - vine, the throne of truth, the shin - ing
B♭2
F/A
Gm
Dm/F
E♭
17
growing
way. And soon in maj - es - ty He'll
Fsus
F
B♭
E♭2/B♭
growing

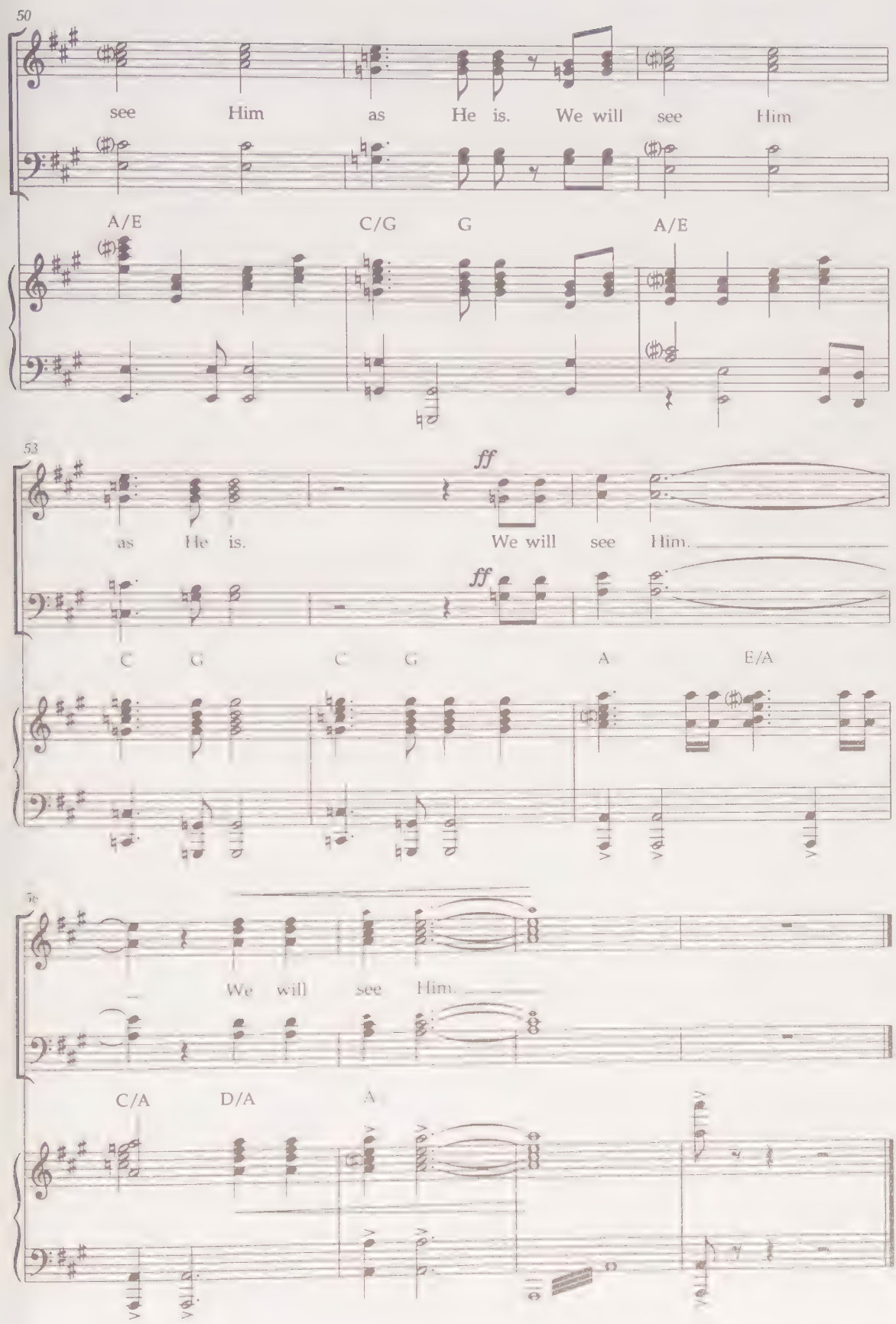

19
div.
46
come, He'll take His peo - ple home, and in that bright and glo - rious
B♭2
B♭/D
E♭
Dm/F
Cm7
Cm7/B♭
21
f
Majestically
day We will see Him as He
f
see Him as He
A♭
G
C2/G
f
23
is, the Fa - ther God so ho - ly, the
D/G
B♭/F
F


25
truth in end - less glo - ry. We will see Him as He
see Him as He
Bb/F
F
G
C2/G
is, the wis - dom of the a - ges, the
D/G
Bb/F
F
love that died for us We will see Him.
C/E
Eb
D

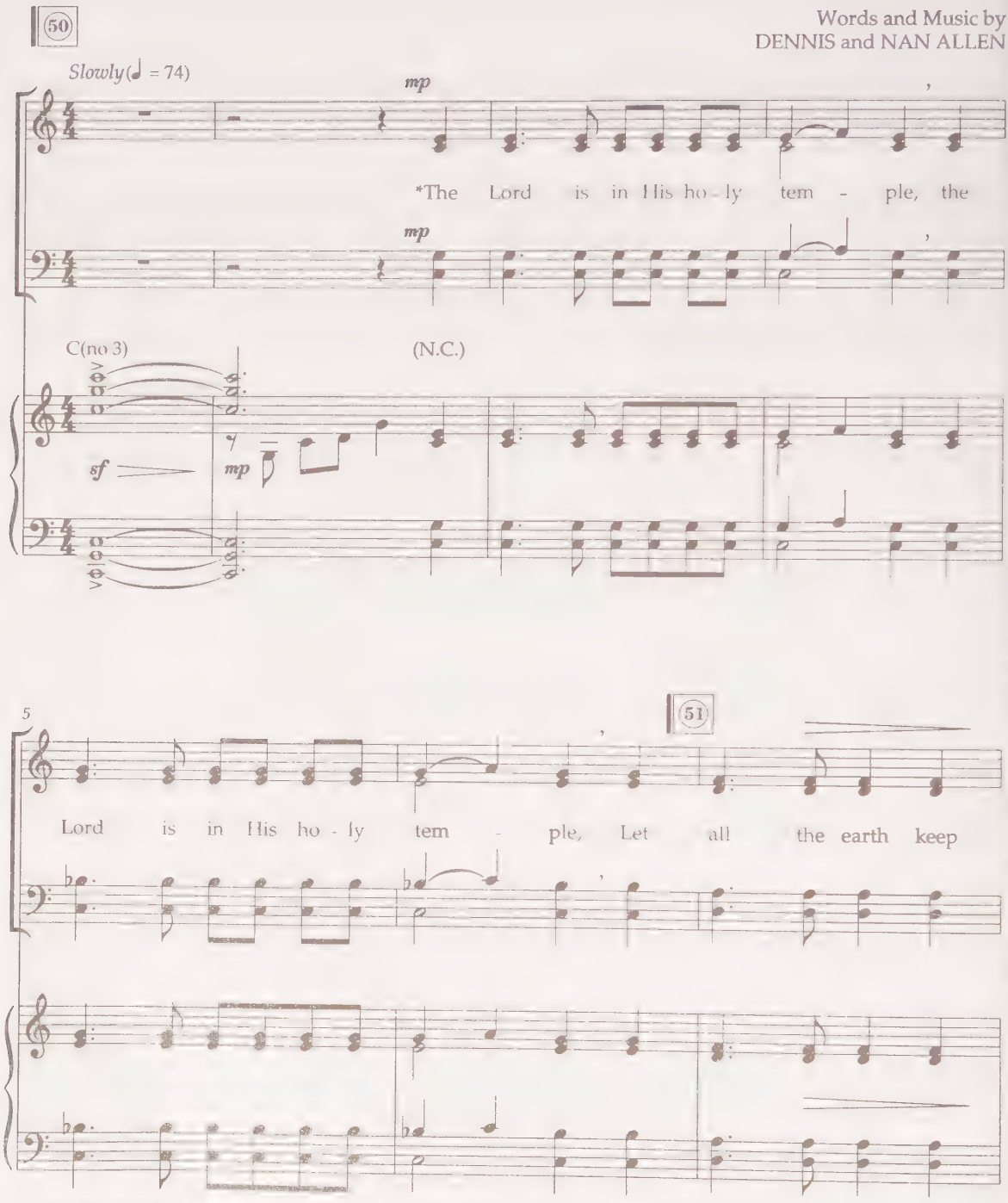

31
47
unis.
Now all cre - a - tion
unis.
E♭
F
E♭/G
F/A
G/B
C2
F2/C
34
groans, at times we feel a - lone, we long to see our Fa - ther's
C2
G/B
Am
Em/G
F
36
div.
face.
there the shad - ows dis - ap -
mel.
For there the shad - ows dis - ap -
Gsus
G
C2
F/C


38
pear, our eyes will then be clear to see the beau - ty of His
div.
C C/E F Em/G Dm7 Dm7/C
48
rit.
face in that place For we will
B♭ F/A Gsus G
rit.
a tempo, with grandeur
see Him as He is, the
see Him as He is, the
A
D2/A E/A
a Tempo

44
Fa - ther God so ho - ly, the truth in end - less glo - ry. We will
C/G
G
C/G
G
46
see Him as He is, the
see Him as He is, the
A
D2/A
E/A
48
49
wis - dom of the a - ges, the love that died to save us. We will
C/G
G
D/F#
F


50
see Him as He is. We will see Him
A/E C/G G A/E
53
ff
as He is. We will see Him.
ff
C G C G A E/A
We will see Him.
C/A D/A A

Lift Up Your Heads



*"The Lord Is in His Holy Temple." Words Habakkuk 2:20. Music by GEORGE F. ROOT.

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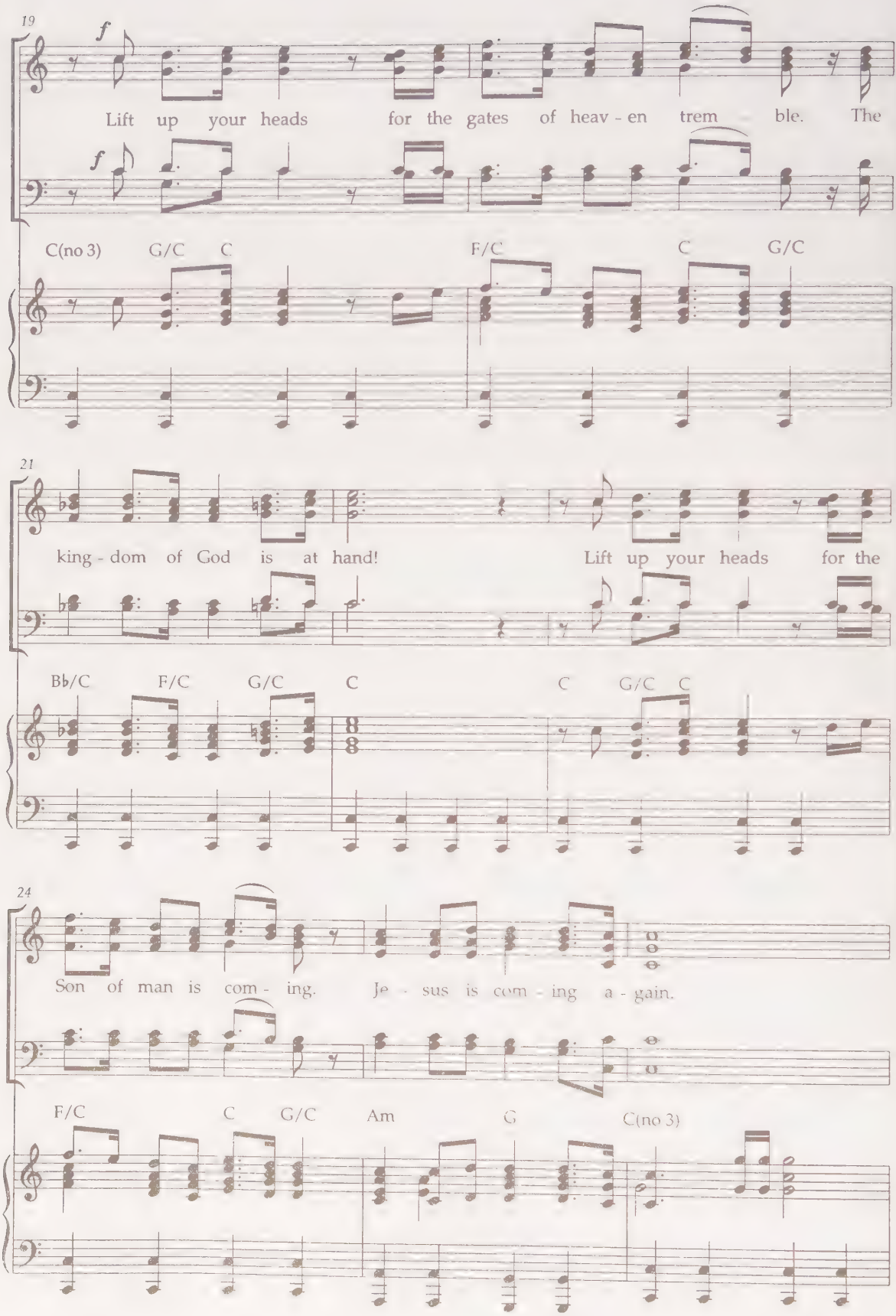
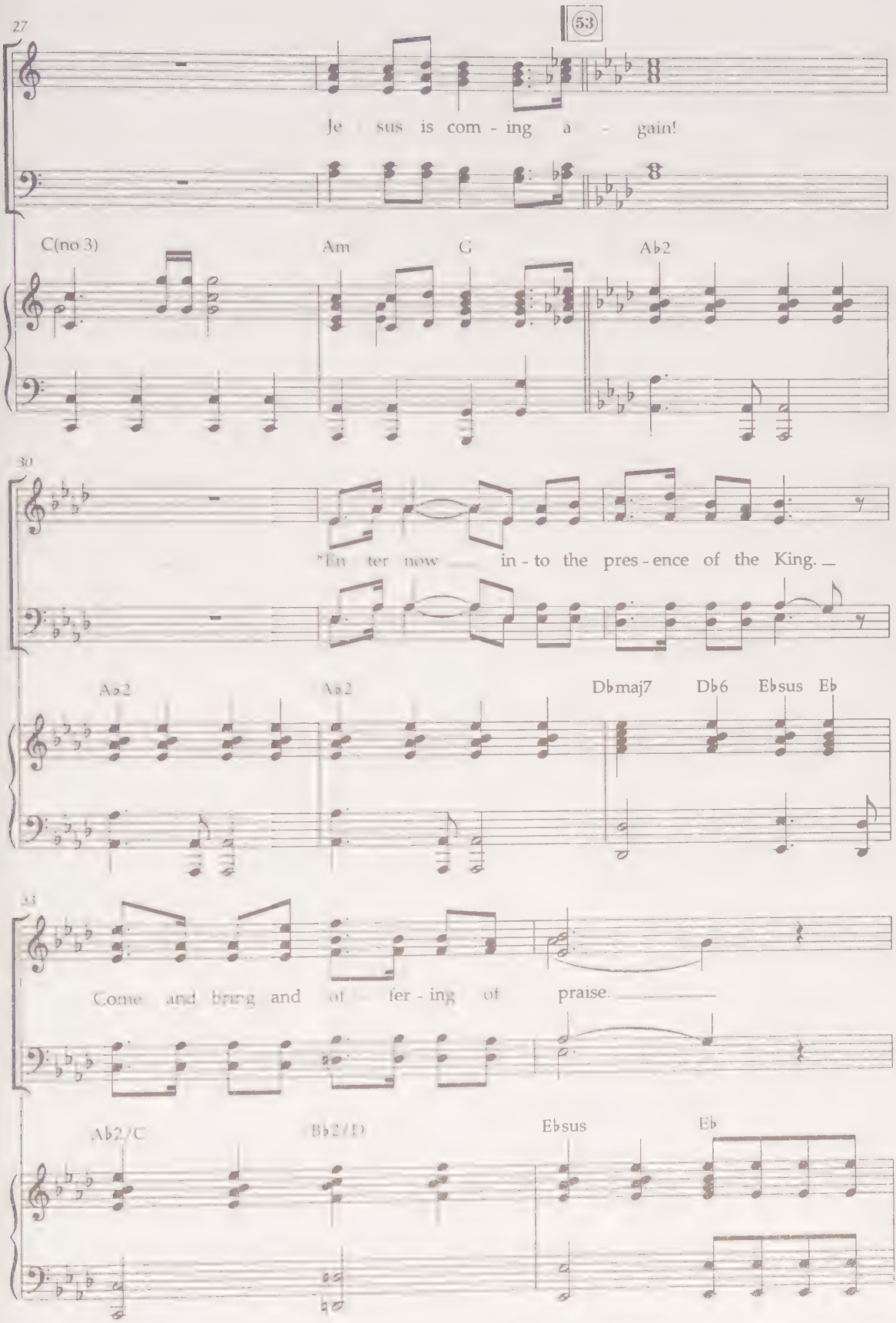
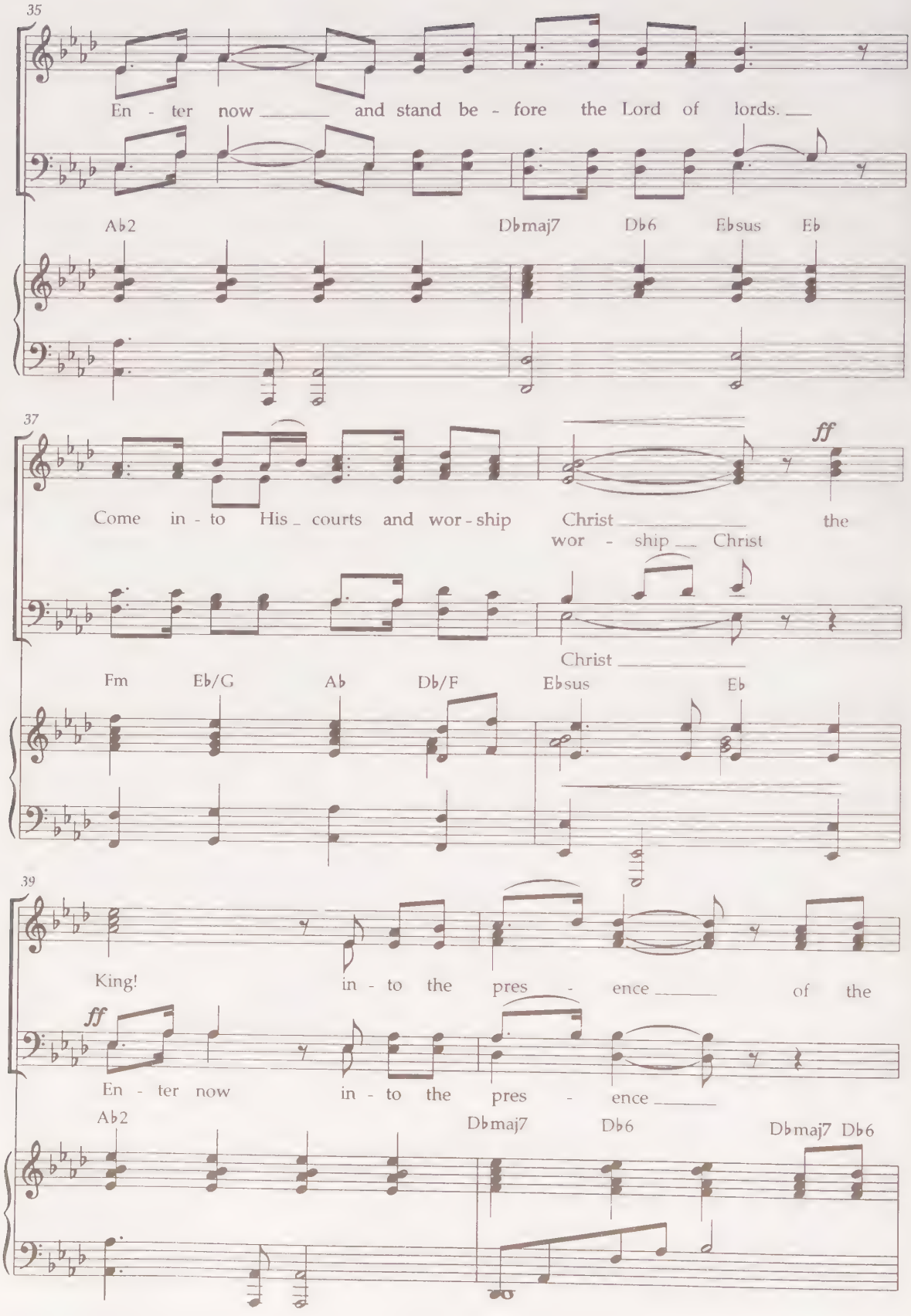
*NARRATOR: Now once again, heaven is silent. Quietly angels wait for their cue. They yearn for the moment when they will escort the King of kings to earth again ... this time to claim His kingdom.

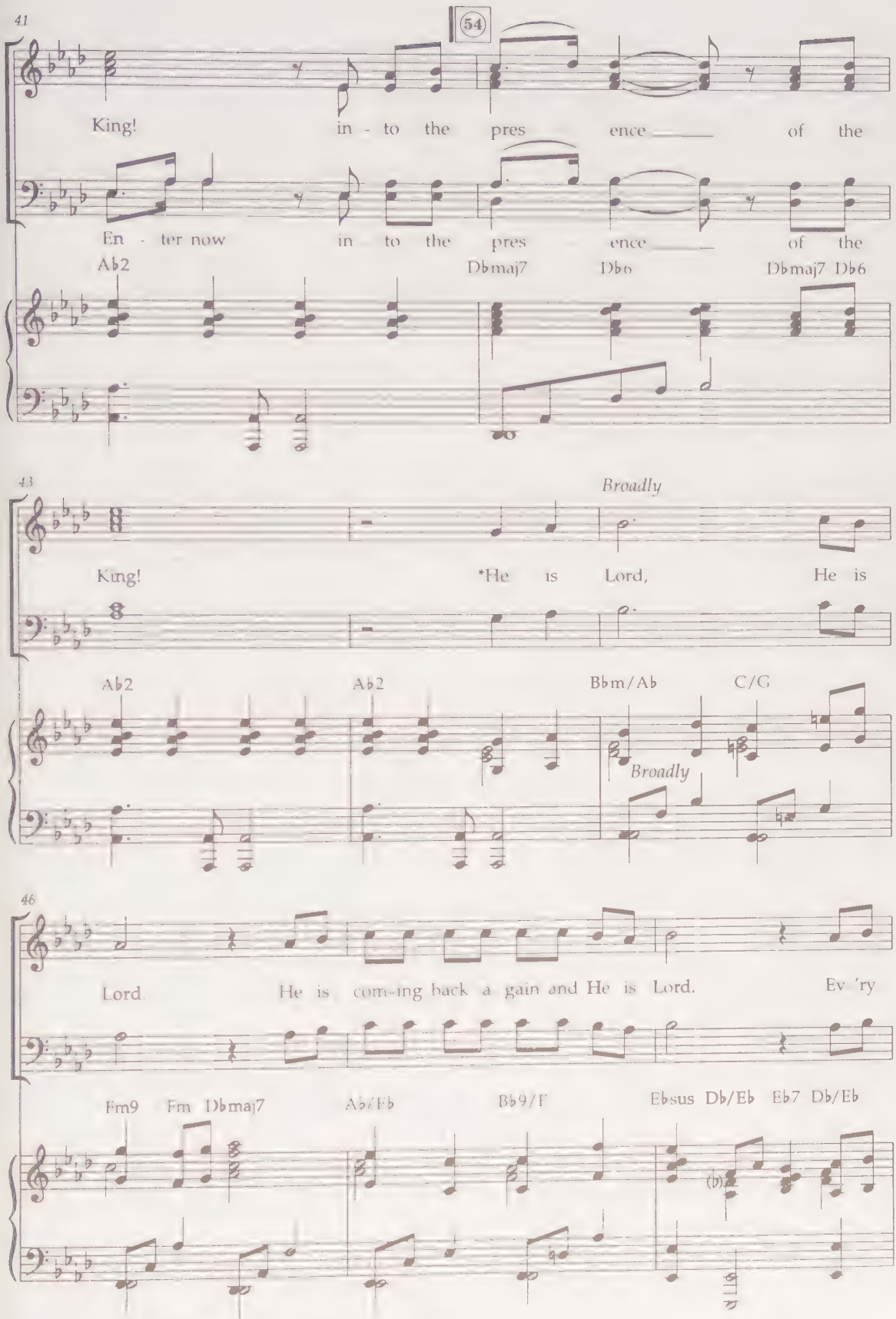
He will appear in the clouds of heaven with power and He will sit upon the throne of His glory! Those who are in Christ shall, too, be lifted up and rise to meet Him ... so shall they be forever with the Lord!


19
f
Lift up your heads for the gates of heav - en trem ble. The
f
C(no 3) G/C C F/C C G/C
21
king - dom of God is at hand! Lift up your heads for the
B♭/C F/C G/C C C G/C C
24
Son of man is com - ing. Je - sus is com - ing a - gain.
F/C C G/C Am G C(no 3)



*"Enter Now;" Words and music by DENNIS and NAN ALLEN. © Copyright 1994 Van Ness Press, Inc. (ASCAP).


35
En - ter now and stand be - fore the Lord of lords.
Ab2
Dbmaj7
Db6
Ebsus
Eb
37
ff
Come in - to His courts and wor - ship Christ the
wor - ship Christ
Christ
Fm
Eb/G
Ab
Db/F
Ebsus
Eb
39
King! in - to the pres - ence of the
ff
En - ter now in - to the pres - ence
Ab2
Dbmaj7
Db6
Dbmaj7 Db6


41
54
King! in - to the pres ence of the
En - ter now in to the pres ence of the
Ab2 Dbmaj7 Db6 Dbmaj7 Db6
43
Broadly
King! *He is Lord, He is
Ab2 Ab2 Bbm/Ab C/G
Broadly
46
Lord. He is com-ing back a gain and He is Lord. Ev 'ry
Fm9 Fm Dbmaj7 Ab/Eb Bb9/F Ebsus Db/Eb Eb7 Db/Eb

*"He Is Lord;" Traditional, words altered by Nan Allen.

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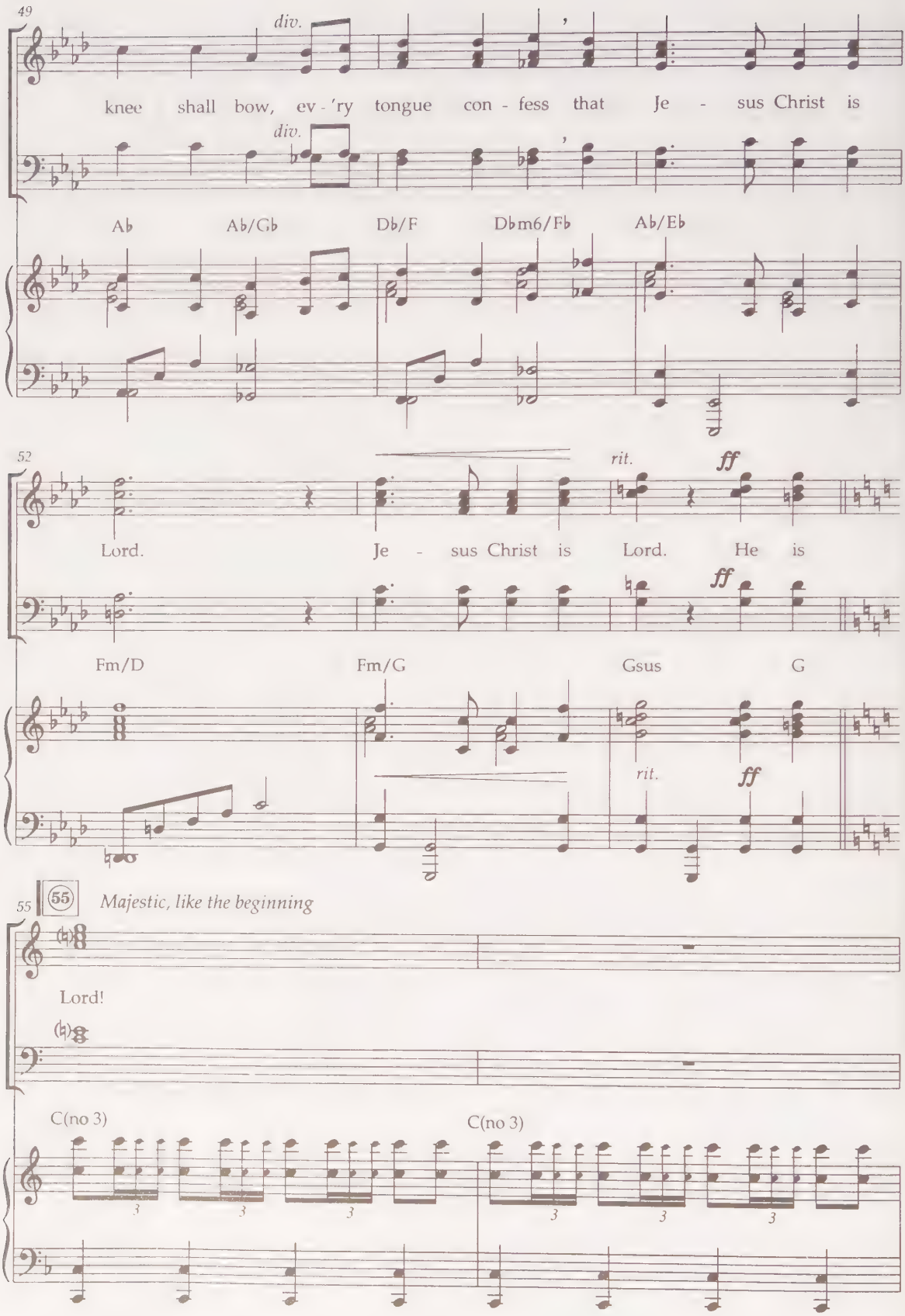
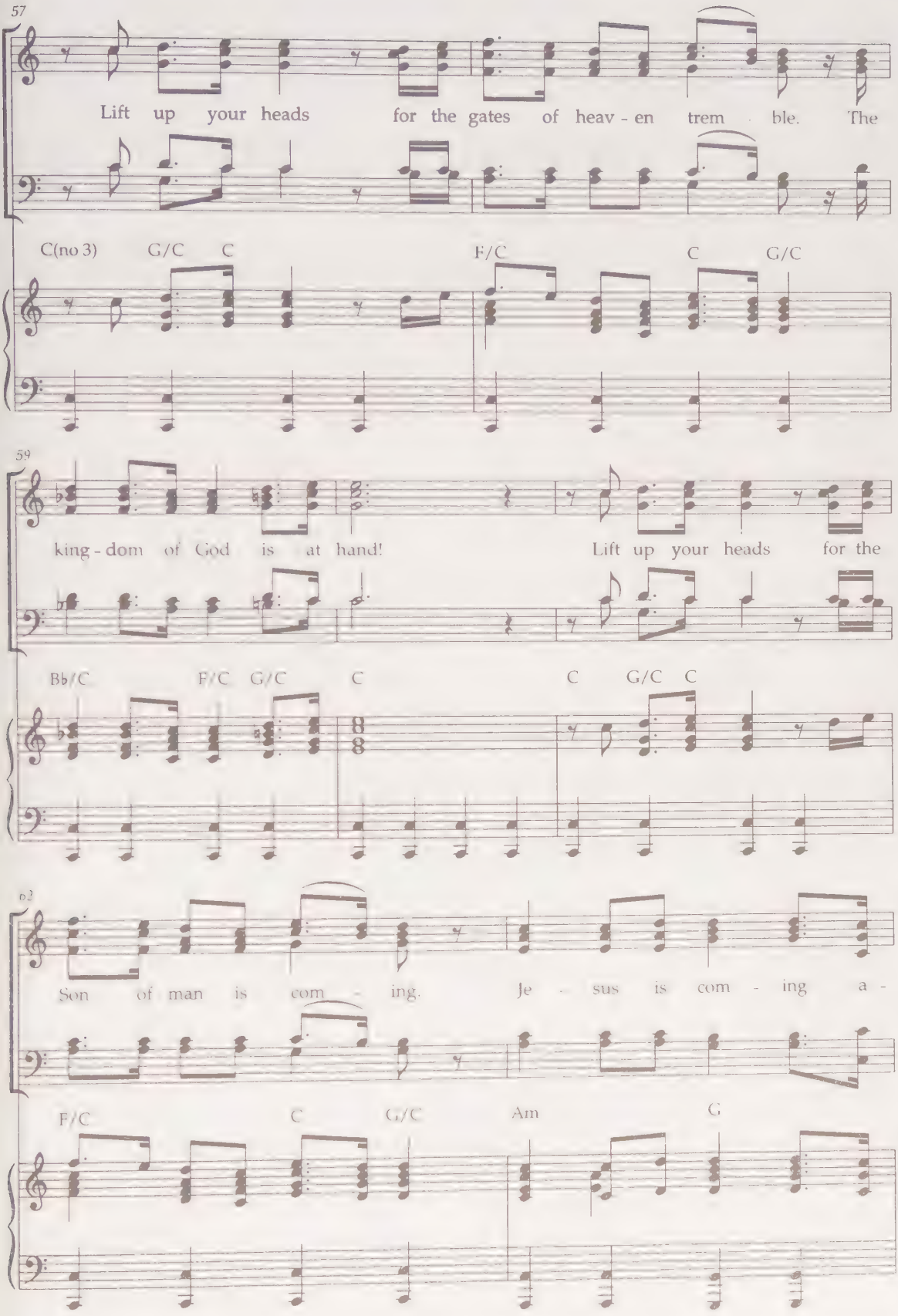
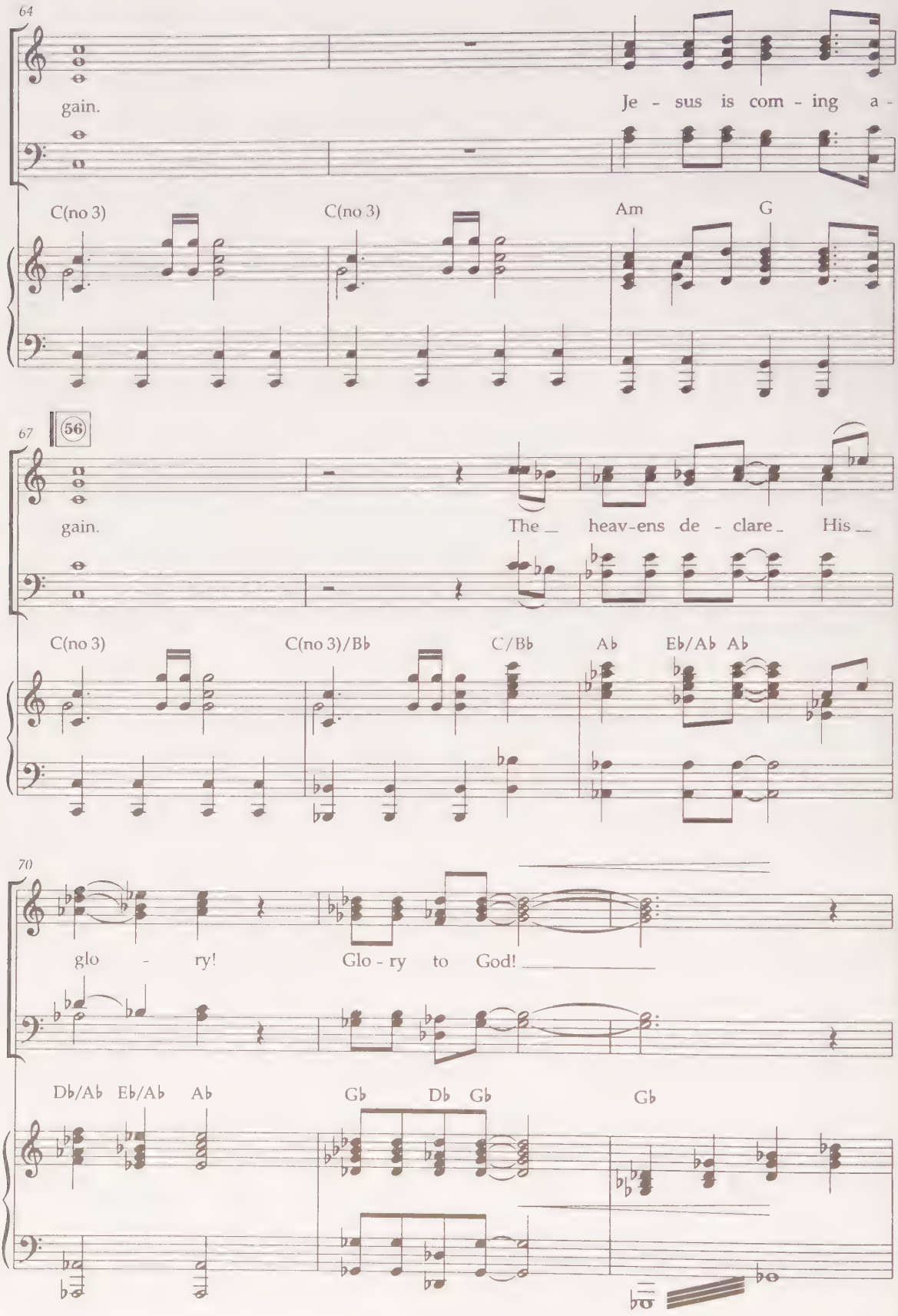

49
div.
knee shall bow, ev - 'ry tongue con - fess that Je - sus Christ is
div.
Ab
Ab/Gb
Db/F
Dbm6/Fb
Ab/Eb
52
rit.
ff
Lord.
Je - sus Christ is Lord. He is
ff
Fm/D
Fm/G
Gsus
G
rit.
ff
55
55
Majestic, like the beginning
Lord!
C(no 3)
C(no 3)


57
Lift up your heads for the gates of heav - en trem - ble. The
C(no 3) G/C C F/C C G/C
59
king - dom of God is at hand! Lift up your heads for the
B♭/C F/C G/C C C G/C C
62
Son of man is com - ing. Je - sus is com - ing a -
F/C C G/C Am G


64
gain.
Je - sus is com - ing a -
C(no 3)
C(no 3)
Am
G
67
56
gain.
The _ heav-ens de - clare _ His _
C(no 3)
C(no 3)/Bb
C/Bb
Ab
Eb/Ab Ab
70
glo - ry!
Glo - ry to God!
Db/Ab Eb/Ab Ab
Gb
Db Gb
Gb

73
Glo - ry to God!
Glo - ry to God!
Ab Eb Ab
Ab
Bb F Bb
rit.
ff a tempo
in the high - est!
ff
Cm7
C D/G C
D/G Cm7
F/G Cm7
F/G
rit.
ff a tempo
G C C/Bb c/Ab
C
8va
fff

What Would You Say?
(Invitation Chorus)

*(Note: This is **not** on the accompaniment track)*

Words and Music by
DENNIS and NAN ALLEN

**Note to Director: You may choose to have the tenors sing F or F♯, depending on how you want to end this invitation chorus.*

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Production Notes

Characters

SIMEON, an older man *(may be played by a younger man aged with makeup)*
NARRATOR *(offstage, unseen)*
ANGEL, a man who sings
VOICE *(may be same as Narrator)*
REBEKAH, Simeon's wife, same age or slightly younger than Simeon *(may be played by younger woman aged with makeup)*
WOMAN #1, a woman who sings
WOMAN #2, a woman who sings
ELI, a man who sings
MARY, a young woman who sings
JOSEPH, a young man *(He does not speak)*
PRIEST, a man
ANNA, an elderly woman *(may be played by younger woman aged with makeup)*

Optional Characters

ANGELS
SHEPHERDS
TEMPLE EXTRAS
JESUS (adult)

Costumes/Makeup

Traditional Biblical dress should be used by all cast members. Patterns for these costumes can be found in most department or discount stores where fabric and sewing needs are sold.

Though authenticity is important when constructing costumes, don't make the costumes too difficult or too expensive to construct.

Choir members may also dress in Biblical costumes and be a part of the scenes, if you wish. However, the choir may also wear robes or other matching outfits if they remain in a choir loft or on risers.

There are many different makeup techniques that you may explore. Here are a few pointers:

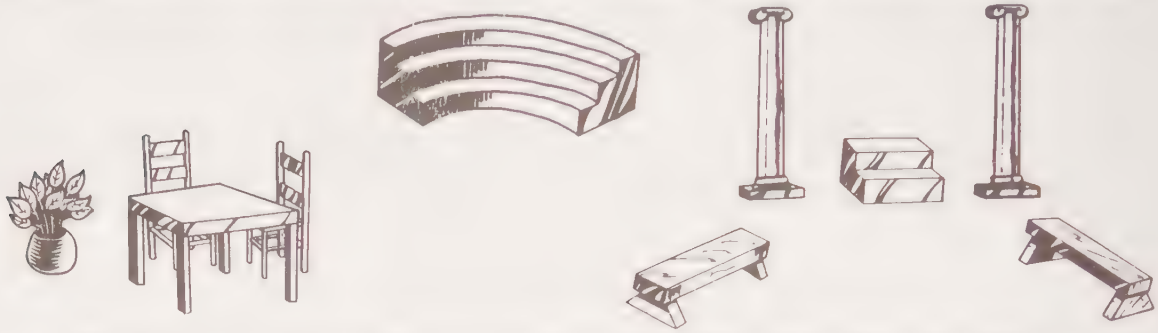
- All cast members need **some** makeup to reduce shine and to give color to the skin. Lights tend to "wash out" the face and give it a ghostly appearance. If nothing else, just light foundation, powder, and blush can be used.
- Men should use darker shades of makeup than the women. Lip color is needed for both men and women. Apply foundation over lips, first, before applying lip color. Seal lip color by patting lips with face power.
- Age characters by, first, applying basic foundation. Instruct characters to "squint" eyes tightly. While character is in that position, dab (don't wipe) some lighter foundation around the outside of each eye. When the face is relaxed, "wrinkles" are left behind. Draw in wrinkles with a light brown or red eye pencil. Do the same kind of thing around the mouth. Characters do a tight smile. Dab (don't wipe) a lighter foundation over the creases around the mouth. Relax the face and add eye pencil in wrinkles. Gray hair with hair whitener found at costume shops, spray found in many drug stores, or use talcum powder.

Staging

Set/Props

Set designs may vary, of course, related to stage space and resources; however, here are some suggestions:

● If you perform this musical in your church sanctuary, you may want to place the choir in the choir loft and stage the drama on or around the platform area. This is one way that the set might look:



Simeon's home set, at stage right, may contain a table and two chairs. This will give Simeon and Rebekah a place to sit on stage. Since this set is used in only one scene, you may wish to "strike" that part of the set after the scene.

The temple scene, at stage left, may contain some Roman columns. (According to history, Herod had begun to Romanize the temple in Jerusalem. So, Roman architecture would be appropriate.) It would be good to give the priest a platform or some steps to stand on during his dedication. Benches, perhaps that look like marble or stone, may be added to this set, especially if extra cast members are used during the temple scenes.

● Very few hand props are needed for this production. Of course, you need a Baby Jesus. If you wish, use a real-live baby. However, a really good artificial look-alike will do just as well, especially if there is any hesitation or nervousness about handling an infant on stage.

Sound

Unless your characters really project their voices extremely well, you need to place microphones in strategic spots on the stage. If you do not have access to wireless, or lavaliere microphones, then at least four area mics are preferred. If you have only one wireless, let Simeon use it. Encourage the others to deliver lines and sing solos near microphones. Microphones are needed for Simeon's home scene, the temple scene, and the downstage dialogue/solos of Eli and the two women.

Be sure and rehearse with your cast **and** the sound engineer(s) so that everyone feels comfortable with cues.

Lights

Even if you have minimal lighting, that's better than none! Faders on stage right, stage left, and center stage area lights are helpful so that you can control the speed with which you take lights up and down. Follow spot lights are nice, also, so that the characters can move around on stage and still be in the light.

Drama

● This is a musical **drama**. Therefore, timing is important. Entrances and exits can make or break the effectiveness of the performance. If narrator, characters, and choir aren't sure about timing, then the impact of the message will be greatly reduced. The audience will be more concerned about little staging things than about the overall message. Rehearsals, then, are essential.

● At first, rehearse drama scenes at a separate time from the choir rehearsals. You can work out blocking problems without wasting the choir's time. Many of the songs are dramatic also. Don't forget to rehearse those song scenes, too.

● Rehearse "stage business" with characters. When there are several actors on stage, those who are not speaking need to be doing something ... not just standing there! If you need to, add small hand props. The scenes that need the most stage business are the ones in the temple when there are several actors on stage.

Staging Suggestions

As the first notes of the **Prologue** are played, lights should come up on Simeon who is already in place at downstage center. Simeon should exit immediately after his opening monologue.

In the **Prologue** at measure 29, an angel (male) may appear. Use lights on him. The angel may sing the male solo; however, it is not essential that he be the soloist. Also at measure 29, lights may come up on Mary as she listens to angel. At measure 33, lights may come up on Joseph. At measure 35, lights may come up on a few shepherds.

At measure 41, angels may appear. A manger scene may be in place somewhere near the stage area. It would be nice for it to be placed up high, perhaps above the choir in a raised area. During the opening measures of **The Heavens Declare ...**, Mary, Joseph, and the shepherds may cross to the manger scene and remain there until the end of the song.

During the narration following the song, the stage may remain dark as characters move away from the manger scene.

In **Scene 1,** Simeon should move to downstage center to deliver his monologue. The script has some stage directions that should be easy to follow. However, Rebekah's entrance should be timed so that Simeon has enough time to step back and get settled into the set. The demo recording does not indicate a pause of any kind. Use your own timing please.

During **Enter Now**, Simeon may exit around measure 38.

During **Scene 2**, WOMAN #1, and #2 move to downstage center after their exchange with Simeon. If they are still in the light, they should develop some simple stage business. Depending how you block this scene, it would seem logical for Eli to cross to downstage center with the Women at the beginning of **What Would You Say?** Eli and Women exit after the song. Have them exit where you want them to re-enter in this scene later.

Simeon should step downstage center during **Scene 3**. The Priest should enter at stage left at that same time and assume his position. Mary, Joseph, Baby Jesus, and the extras should also enter the temple scene at this time.

During **Break Forth, O Beauteous Heavenly Light**, Simeon should lift Baby Jesus toward heaven. At measure 32 of **Anthem of Light**, there needs to be a celebration in the temple. Simeon may hold the Child and proudly show Him to other people in the scene. Other extras may join in the celebration. Some children may bring flowers and give them to Mary. Interpretive movements, especially by children, may be added. Biblical instruments may be used in pantomime also.

Mary should move to microphone if she is the soloist on **Doxology**. At measure 22, other characters in the scene may sing or pantomime singing. A pantomime of praise may also be done by characters in the scene. At measure 36 or so, lights may go down on temple scene unless you want the characters to continue with pantomime. After **Not to Us, O Lord**, however, the lights should come up on the temple scene.

Anna is at stage left in the center of the temple scene. Eli and the Women have moved downstage center again and are "scoffing" a bit at what is happening in the scene. The three skeptics, however, don't need to turn upstage and acknowledge the actions behind them.

At measure 21 of **What Would You Say\Doxology Reprise**, the characters may slowly start to exit the stage. Lights may come down on the set. Simeon, however, steps downstage center for his final monologue.

The stage may be dimmed or remain dark for the narrator's final words after "The Lord Is in His Holy Temple."

During **Lift Up Your Heads**, angels may appear again. This time an adult Jesus may appear in the center of them. At measure 30, all characters may re-enter one at a time and approach the King of kings. If you wish, present day characters may also be added. However, make sure your audience understands the symbolism. At measure 57, all stage lights may come up and all characters may sing. Dramatic lighting may be used throughout the finale. Lights may go down drastically on the last note. Bring up house lights at that time.

End this performance anyway that seems appropriate for your setting. If this is purely a performance, take your bows and dismiss the audience. Hopefully, the impact of the message would compel audience members to respond to the Lord in their own ways. If this is a worship setting, a response/invitation time would be appropriate. Some suggested choruses are **He Is Lord** or you may use the invitational version of **What Would You Say?** which is printed at the end of the musical.

The Heavens Declare His Glory

Enter Now

What Would You Say?

Anthem of Light

Doxology/Not to Us, O Lord

What Would You Say?/Doxology (Reprise)

We Will See Him As He Is

Lift Up Your Heads

Internet Archive
Heavens Declare Glory
ISBN: 0005036194
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